

744

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DR. HUNTER MEAD RESIDENCE
in Pasadena, Calif., a home-built job by a member of the faculty of California Institute of Technology; organist's back to this view; distant left, Great Principal and Pedal Geigen; middle, Great Principal and Quintaten; right, Swell Organ with Great Cornet above.



843

The American Organist

JANUARY, 1955

Vol. 38, No. 1 - 30¢ a copy, \$3.00 a year

This issue on the press Feb. 1, 1955



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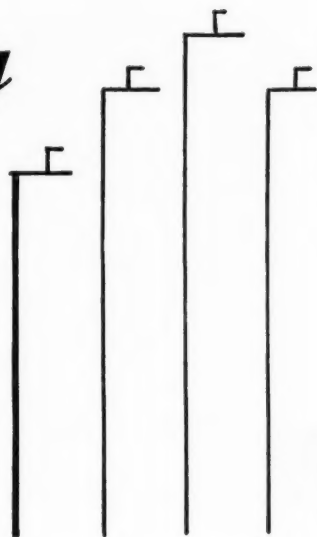
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REPERTOIRE AND REVIEWS

Books & Music of 1954

The following are noted as outstanding works advertised and reviewed during the past year.

BOOKS

Electronic Organs, by Robert L. Eby, 6x9, 213 pages, illustrated, cloth-bound, Van Kampen \$5.00, Jan. page 4.

History of American Church Music, Dr. Leonard Ellinwood, 6x9, 274 pages, illustrated, cloth-bound, Morehouse-Gorham \$6.00, Jan. 10.

Method for Organ, part 4, Bk.1, Fernando Germani, 10x13, illustrated, paper-bound, Casa Musicale A. de Santis, April 106.

Modulation in Theory and Practice, Dr. Edward Shippen Barnes, J. Fischer & Bro. \$4.00, April 110.

Practical Transposition, Rowland W. Dunham, 9x12, 60 pages, cloth-bound, J. Fischer & Bro. \$3.00, July 208, Aug. 244.

SONATAS AND SUITES

Weinberger, Jaromir, Dedications, Five Preludes, Gray \$1.50, Nov. 354.

ORGAN COLLECTIONS

Bell Preludes, three, E. A. Hovdesven, J. Fischer & Bro. \$1.00, May 144.

Graveyard Gems, Ernest White and Edward Linzel, 9 pieces, 19 pages, Saint Mary's Press \$2.50, Sept. 274.

CANTATAS AND ORATORIOS

Matthews, H. Alexander, "Gethesemane to Golgotha," Gray \$1.25, Jan. 12, Feb. 36, March 76.

Morgan, Haydn, "The First Christmas Night," Birchard 85c, Oct. 314.

Romme, Donald R., "The Cross of Christ," J. Fischer & Bro. \$1.50, Feb. 36.

VOCAL COLLECTIONS

"Our Song of Praise," edited by E. W. Klammer, 6x8, 147 pieces, cloth-bound, Concordia \$1.25, May 142.

"Songs for Lent and Easter," compiled by Marie Pooler, 18 pieces, Augsburg \$1.75, Feb. 54.

"We Praise Thee," junior-choir anthems, Dr. Healey Wilan, Concordia \$1.25, Jan. 11.

PHONOGRAPH RECORDINGS

The American Classic Organ, Vol. 1, Aeolian-Skinner Organ Co., 12" l.p. \$5.00, Jan. 10, Feb. 52, May 135.

The American Classic Organ, Vol. 2, Aeolian-Skinner Organ Co., 12" l.p. \$5.00, Aug. 235, Oct. 312, Nov. 364.

The American Classic Organ, Vol. 3, Aeolian-Skinner Organ Co., \$5.00, Nov. 343.

Biggs, E. Power, Reubke's Sonata, Liszt Fantasia & Fugue on Bach, Columbia 12" l.p. ML-4820, \$5.95, Feb. 53, April 116, Nov. 367.

Farnam, Lynnwood, An Organ Recital, Classic edition 12" l.p. CE-1040, Austin Organs Inc. \$4.75, July 201, 216, Sept. 285, Oct. 312.

Mason, Marilyn, Virgil Thomson Variations on Four Sunday-School Tunes, Roger Sessions Chorale 1, Three Choralpreludes, Esoteric 12" l.p. ES-522, \$5.95, Aug. 252.

Redlands University Choir, J. William Jones, "Hymns and Anthems," Columbia l.p. ML-4866, April 99, Nov. 350.

Salvador, Dr. Mario, Concerts 1 and 2, 12 pieces, St. Louis Cathedral organ, Technisonic 12" l.p. TMS 1 & TMS 3, Branham, Sept. 274, Dec. 405.

Ernest White and Edward Linzel, "Christmas Eve at Saint Mary's," music of midnight mass, 12" l.p. Saint Mary's Press \$5.00, Nov. 353, 364.

Ernest White, Music for Organ, B. & C. Recording Co. 12" l.p. \$4.50, Oct. 312.

FAVORITE ORGAN PIECES

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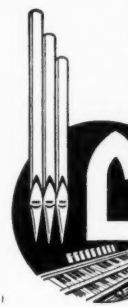
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Elmore, Robert, Rhumba, D, 9p, d, Saint Mary's Press \$1.25, Aug. 236.

Rieger, Wallingford, Canon & Fugue, Gm, 5p, me, Flam-mer 75c, Aug. 236.

Thatcher, Howard R., Legend, G, 10p, md, Marx \$1.25, June 168.

FAVORITE ANTHEMS

The reviewers' favorites do not include arrangements or anthems for other than normal four-part chorus, unless for adults and juniors combined.

Baumgartner, H. Leroy, "There was only love in the stable place," Gf, 7p, pu, me, ssatb, Birchard 20c, Nov. 344.

Tye, Christopher, "To our Redeemer's Glorious Name," G, 4p, pu, me, Concordia 18c, July 202.

Williams, David H., "This is Christmas Morning," Gm, 4p, pu, e, Birchard 16c, Nov. 348.

Williams, David H., "We thank Thee O Father," G, 6p, e, Gray 18c, Sept. 268.

Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

THE LENTEN SEASON

Since this is a technical magazine, not a newspaper, the following reviews will retain importance for many years to come, regardless of how many Easter Sundays may come and go. Music that is good for only one season is much too worthless to be given space here.

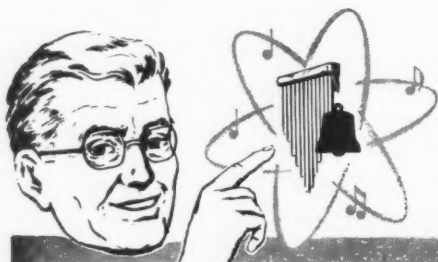
*AL—Bach-ar.Christiansen—"My Jesus," Ef, 5p, m, Concordia 18c. Paul Christiansen has freely adapted the text to this great chorale of Bach. The number will be much used, as it has been treated with reverent hands, and the music is

Bach at his best.

A3P—W. Glen Darst—"Ride on in majesty," F, 7p, sab, Gray 18c, a good martial Palm Sunday work, text from the old hymn. The setting is useful, but we would Mr. Darst employed less unison.

AS—Carl Halter—"He was oppressed," Ef, 3p, e, Concordia 16c, one of the most beautiful things done for Lent. It must be sung with deep pathos, flexible rhythm, and extreme attention to text. With such rendition, it will be of more help than hundreds of sermons.

AOL—H. Alexander Matthews—"Gethsemane to Golgotha," 64p, m, Gray \$1.25. Through the years we have had a steady stream of works from Mr. Matthews. But as at the wedding feast of Cana, he has "reserved the best wine until the last." We doubt it is his swan-song, but even if it were, it would be a fitting one. Mr. Matthews has been influenced no doubt by his English predecessors, but he has done a greater work than they. For those of you who have continued to use the Stainer "Cruxifixion" year after year because of its inherent devotion and strict confinement to the Biblical text, we suggest an examination of "Gethsemane to Golgotha." It is solid music throughout. The few measures of organ with which it opens create the mood for the whole work. When the text is strong the Composer does not hesitate to use dissonance, and in turbulent passages the mood cleaves to the phrases. Yet the basic thought underlying is that of the contemplation of Christ's suffering, and of the conviction it was done for us. Some of the most beautiful passages are of this character, as the contralto solo "Drop slow tears," which we predict will be sung often out of its context, as will also the chorus "O come and mourn." One could pick gems through the whole work, but we prefer you discover them for yourself. The time was ripe for such a cantata, and Mr. Matthews has met the need. With this work, and that of Mr. Romme in "The Cross of Christ," we have two



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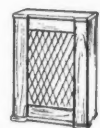
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fine cantatas. They should both be used during Lent and Holy Week; I for one would do so, though I had to give up some of the blare of Easter Day.

A8OL—Donald R. Romme—"The Cross of Christ," 45p, m, J. Fischer & Bro. \$1.50. The dedication of this cantata, to the Old Dutch Church of Kingston, took us back many years, for Kingston was our hometown, and we saw again the Church set in the old graveyard, beautiful with stately trees. It was the place of reverence, though located almost in the business section of the town, for the elite, those families who had founded this first capital of New York State. So it was with special interest that we played through the music (we do play over everything we review, contrary to public opinion). And as we proceeded, our interest increased. This is a work that is going to live. A bit immature in some of its progressions, and the tessituras high in spots; some of the interludes could be dropped. But with this said, we get the good points, which are many. Beautiful solos, dramatic choruses, text musically and devoutly arranged, the whole interesting and moving throughout. And it ends, not dolefully, but with a burst of confidence. So for Lent, pass by Maunder and Dubois, and look this work over; one of the best of recent years, fresh and spirited, yet true 'Passion' music.

AP—Everett Titcomb—"Hosanna to the Son of David," C, 4p, pu, m, J. Fischer & Bro. 20c, could be used as a short introit or preludial anthem on Palm Sunday. Strong, dignified, all in Mr. Titcomb's churchly manner, it is a welcome substitute for the usual Palm Sunday stuff.

NEW EASTER MUSIC

*AE—Ancient-ar.Getz—"Christ the Lord is risen again," Bm, 8p, m, Gray 18c. A number of our composers take a hymn-text and write a setting quite simple. They begin with a unison phrase using a strong or figured accompaniment. With each succeeding verse the treatment enlarges until we have, generally, a brilliant work developed. It requires a man's skill, musical taste, and imagination. With this short introduction we shall say that Mr. Getz has admirably succeeded in his number.

*A3E—Ancient-ar.Hobbs—"Joy dawned again on Easter day," Ef, 8p, sab, o, m, Canyon 26c. Mr. Hobbs has taken the glorious old tune "Vigiles et Sancti" and by clever imitation makes a tremendous effect. In the last verse the bass has a fine series of alleluias, against the melody, which thrills.

*A8E—Ancient-ar.Overly—"That joyous Easter day," Cm, 8p, e, Birchard 18c. Mr. Overly has taken a melody from the Colner Gesangbuch and arranged it as a hymn-anthem with brass accompaniment. It is easy to do and make effective.

A6JE—Dr. Joseph W. Clokey—"Jesus lives," F, 8p, e, Gray 18c, sturdy and sane are the best words to describe Dr. Clokey's music here. Imitation and imagination, further alliteration, applies to this number. A grand unison verse opens it, then voice follows voice, interspersed with full

alleluias till a tremendous climax is reached on repeated alleluias. Dr. Clokey at his best.

A8E—Dr. Joseph W. Clokey—"O make our hearts to blossom," G, 4p, pu, e, Birchard 15c, a restful number with much divisi. As we have said before, Dr. Clokey is one of the few who know how to write eight-part. And the blend of the voices here is such that no organ is necessary. We have enjoyed this anthem very much.

AE—Hans Leo Hassler—"Christ is arisen," Cm, 2p, e, Presser 15c. The poet says, "Age does not wither." We would paraphrase it, "Age does not enhance." However, here is flavor that may please some palates. It is a bit unusual, also, to have an Easter motet end with "Lord have mercy."

AE—Robert G. Olson—"Hosanna," C, 13p, pu, m, Flammer 25c. Glory be, there are no alleluias here but 13 pages of "Hosanna to the Highest," mostly just plain "hosanna." The music is a little foursquare for the text, though some

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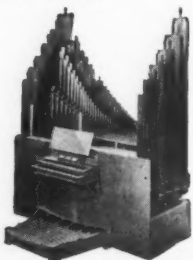
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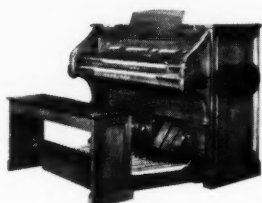
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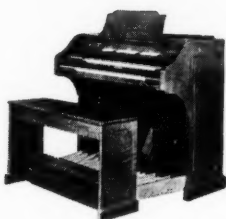
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of it is quite good.

*AJ2E—Perrine-ar.Bedell—"On Easter morn," Am, 2p, e, Presser 15c. Done with care, this small Easter motet should be an attractive number for the youngsters.

A5E—Kenneth E. Runkel—"The Victor Rises," F, 11p. ssab, e, Scholin 22c. Mr. Runkel gives us a clean rollicking melody in semi-Handelian style that should prove a favorite with all volunteer choirs. Big throughout with clear-moving parts and its quota of alleluias.

A6JE—Richard Warner—"Alleluia Christ is risen," A, 10p, m, Gray 20c, here we have alleluias: senior choir sings a hymn, juniors or soloists giving the alleluias antiphonally. There is a tender solo, middle part, the work ending as it began.

AW2E—Richard Warner—"Alleluia to the Triune Majesty," F, 6p, e, Birchard 18c, a joyous work for soprano and contralto, with a lilt that proves infectious; unison, two-part, with delightful alleluias.

AW3JE—Frances Williams—"The Lord He is risen," A, 8p, e, Flammar 18c, bright; should be useful where men are scarce. Junior part short and comparatively simple.

A5JE—Glad R. Youse—"Glorious Easter Morning," D, 10p, e, Scholin 22c. No Easter anthem is complete without its alleluias; this opens with two pages of them, then introduces a hymn-anthem section for juniors, followed by one for seniors, followed again by juniors, closing with three pages of alleluias. Very effective.

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The manner in which the majority leave the Church would determine what is accomplished by a postlude.

THOUGHT FOR EVERY DAY

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ORGAN PLAYING

A pamphlet by Dr. Harry E. Cooper

5x8, 16 pages, 17 illustrations, Homeyer & Co., 75c. It's "a manual with illustrations showing correct positions and directions for the formation of good technical habits," and T.A.O. doesn't know of any similar publication to get the beginner onto the right track before bad habits and carelessness make life tougher than it ought to be. Every teacher should have a supply of these booklets and present one to every student arranging for organ lessons; there's no spoken word from a teacher to equal the force of rational and clearly-stated principles such as Dr. Cooper has put into print here.

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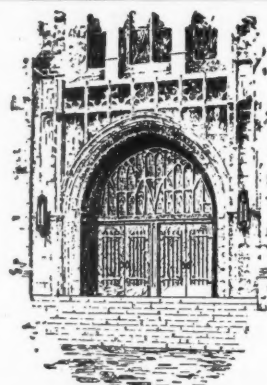
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
AH—Anthem for Hebrew temple.
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
8—Everything over 4-part.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension M—Mother's Day.
C—Christmas N—New Year.
E—Easter P—Palm Sunday.
G—Good Friday S—Special.
L—Lent T—Thanksgiving.

After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.v.—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.

e.d.m.v.—Easy, difficult, moderately, vary.

3p.—3 pages, etc.
3-p.—3-part writing, etc.
Af.Bm.Cs—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. 3p.—3 pages, etc.
o—Organ. 3-p.—3-part, etc.
p—Piano. Hyphenating denotes duets, etc.

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JANUARY 1955

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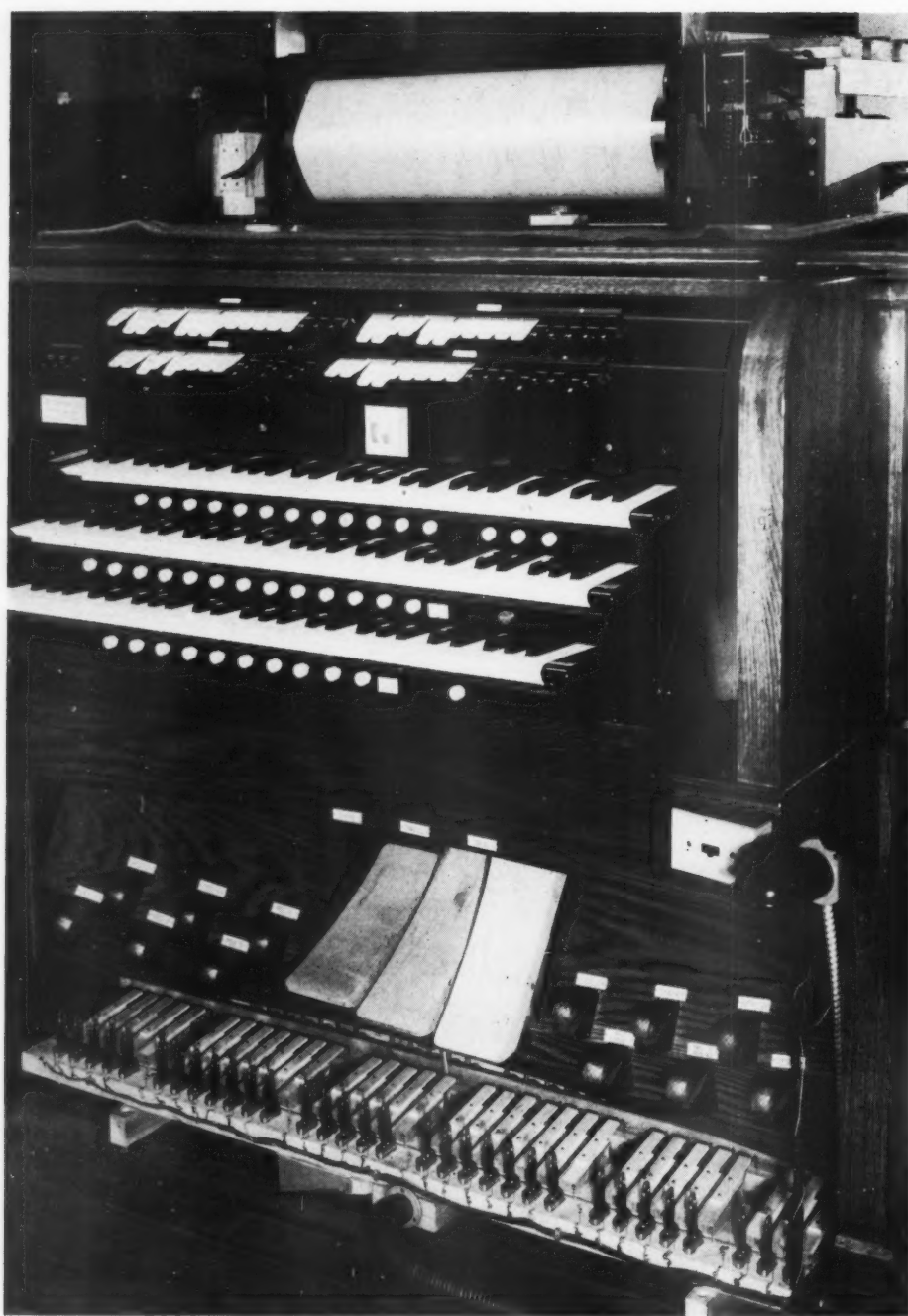
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ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY



BRINGING FARNAM BACK TO LIFE

Here's the console of the Austin in St. John's Church, West Hartford, built in 1950, the organ voiced along contemporary lines without thought of its ever being used to recreate the colorings and 8' ensembles used by Lynnwood Farnam.

THE AMERICAN ORGANIST, *January 1955*

Transferring Farnam to Phono Disk

Feat of AUSTIN ORGANS INC.

By which anyone can now hear the incomparable Farnam

WHEN Lynnwood Farnam died he took into the grave with him a peculiar perfection of art which has never been duplicated, though some individual phases of it reached even higher perfection in this or that organist. I believe Dr. Edward Shippen Barnes was responsible for bringing him from Boston to the Fifth Avenue Presbyterian, New York City, and possibly two years later to the Church of the Holy Communion conveniently made vacant by Dr. David McK. Williams' move to St. Bartholomew's, in turn made vacant by the death of its organist. Complicated?

Anyway I still remember one flash of color in his first New York City recital. It was the kind of a thing that ought not be done in the then sober-sided organ world. But it was not that that lost him his job with the Presbyterians but rather his youthful devotion to his idealism as to what was proper in a good church and what was not; had he fed the Presbyterians a bit of Lemare's Andantino and Schumann's Trauerei now & then, all would have been smooth sailing, for they knew nothing about music and cared less. As I recall it, they did not fire him; they merely cut his salary from five to three thousand a year. That was almost forty years ago.

His first recital in the Fifth Avenue Presbyterian, New York, Dec. 15, 1919:

Chadwick, Variations D
Kuhnau, O Sacred Head
Bach, Sonata Ef: Allegro
Ducasse, Pastorale F
Boellmann, Ronde Francaise
Krieger, Toccata Em
Jongen, Prayer B
Vierne, Son. 2: Scherzo
Widor, Son. 5: Allegro

Said T.A.O., in part, "The technic was smooth, clean precise, never displayed, but always held in reserve; the registration was kaleidoscopic, orchestral, and altogether the most remarkable element of his playing."

And there we have a report of his first year in New York City. In the Austin disk we have the reflection of his final year of life, changed only in that most vital element of registration.

I have tried at this point to find the name of that beloved rector in Holy Communion, but he was the most self-effacing man I ever heard of, for his name does not appear on any of the service programs in our files; I believe he was Dr. Motte. Can some reader come to our rescue so that we can give him the credit he so eminently merits in these pages? It was he who featured Mr. Farnam to the extreme limit. It was a little old church on Sixth Avenue and the elevated railway roared by with annoying frequency, but nothing disturbed Mr. Farnam or his loyal rector.

A description of the machinery and steps necessary to transfer from a personally-cut player-roll to the modern long-playing phonograph disk a complete recital by the man who stood above all others as the supreme artist of the organ world in his day.

Because it was on the Holy Communion organ he perfected his art, both technically and registrationaly, here's the stoplist as it existed in 1923, built by Skinner in 1911 and somewhat changed by Mr. Farnam.

THE 1923 STOPLIST

PEDAL			
32	(Bourdon-G)		Spitzfloete
16	(Bourdon-G)		Salicional
	(Philomela-G)	4	Voix Celeste
	(Bourdon-S)	1 3/5	Flute
	(Gamba-C)	III	Tierce
10 2/3	(Bourdon-G)	16	Mixture 12-15-17
8	(Bourdon-G)	16	English Horn
	(Gedeckt-S)	8	Cornopean
	(Gamba-C)		Oboe
16	(Ophicleide-L)		Vox Humana
8	(Ophicleide-L)		Tremulant
4	(Ophicleide-L)		
GREAT			CHOIR
16	Bourdon	16	Gamba
8	Diapason-1	8	Concert Flute
	Diapason-2		Quintadena
	Philomela	4	Unda Maris 2r
	Soft Flute	2	Flute
	Erzachler	8	Piccolo
4	Octave		Clarinet
	Flute h		Harp
8	(Ophicleide-L)		Tremulant
SWELL			SOLO
16	Bourdon	8	(Philomela-G)
8	Diapason	16	Ophicleide
	Gedeckt	8	(Ophicleide)
		4	(Ophicleide)

Couplers:

to Ped.: G. S-8-4. C-8-4. L.
to Gt.: S-16-8-4. C-16-8-4. L.
to Sw.: S-16-4.
to Ch.: S. C-16-4.

And all this was controlled by only 21 combons; it had, said Mr. Farnam, 1964 pipes.

Here's part of a letter written to T.S.B. by Herbert Brown of the New York office of Austin Organs Inc., Feb. 15, 1940:

"You may remember that Lynnwood Farnam visited our factory and made several recordings for the Austin Player Organ; and as you might expect, they are unusually good.

"Now it occurs to me that these player-rolls of his

might, to advantage, be recorded for the phonograph; and in this way, make a nice album; or don't you think so? It is likely that most organists having a phonograph would stretch a point to possess them.

"My thought is to induce either Victor or Columbia to make the recordings. At this writing I do not know whether they would be interested or not, since I have not put the proposition up to them. Another point is that the public generally have become somewhat organ-wise in recent years. What do you think?"

Herbert Brown was one of the grandest men in the whole organ industry; he and I had been warm friends for years. So I told him exactly what I thought, replying Feb. 17:

"If the original organ upon which Mr. Farnam made the rolls is still available so that the exact registration on the exact organ would result, it seems to me there ought to be a sale for the phonograph recordings. But if that organ has been revoiced or in any way altered, then I would say do not attempt it.

"But the idea looks rather good to me. Victor has shown considerable interest in organ recordings, perhaps entirely because Mr. Charles O'Connell is music director for Victor and plays the organ himself."

We have been informed by the various builders that Mr. Farnam made player-rolls for them as follows:

Aeolian Duo-Art Organ, one roll, recording Bach and Widor, with automatic registration and crescendo control, made around 1926 or 1927, which Farnam heard, and it was to have been "ready for sale in the near future," but we know nothing further about it, so conclude it exists only as a roll for a player-organ.

Austin had the list recorded as already reviewed in these pages from the phonograph disk produced from Farnam's original cutting; with the Austin machine Mr. Farnam heard his own playing only a few minutes after he finished it.

Welte-Mignon's 'Philharmonic Organ' was used by Mr. Farnam to cut 23 rolls, which so far as we know exist only as rolls, or possibly not at all.

Thousands of music-lovers have phonographs but only a few of the wealthiest have player-organs; hence what Austin has done is most important to date. And its im-

portance hinges on that Austin development, the Premier Quadruplex Player, which they "believe to be far in advance of any organ player in existence.

"This wonderful player operates the organ, duplicating minutely every accent, every color of tone and shading, as well as the rhythm of the artist or artists who played the master-roll. This is accomplished by a much wider range of operation. For example, instead of operating only one complete manual and part of another, with perhaps a limited number of pedals, the Austin Quadruplex Player operates the entire range of three complete manuals, the whole pedalboard of 32 notes, two swellpedals, the register crescendo, and also every possible stop-change that can be made on this instrument.

"In short, it will do everything, and more than any one organist can do, for, as the name implies, four distinct parts with different tonal colors can be played simultaneously; and the artists who play the original records have, at all times, the full scope of the three manuals and pedals, as well as every possible tonal change at their service."

The piano-player roll needs only 88 notes and possibly three more for the pedals, whereas the three-manual organ roll needs 215 for the notes alone, plus others for all the stops, couplers, Tremulants, and swellshoes.

Mr. Farnam cut his rolls at the peak of his career when he was at his best; many other organists, famous at the time, also made rolls, but since Farnam so far outclassed all others for his combination of so many artistic achievements, I cannot see how any but Farnam rolls can be important enough to warrant the cost of transfer to phonograph disks.

THE ORGAN USED FOR THE DISK

PEDAL		GAMBE	
16	Diapason		Gambe
	Gedeckt	4	Voix Celeste
	Violone		Principal
8	Octave	2	Chimney Flute
	Lieblighgedeckt	III	Flautino
4	Fifteenth	16	Mixture
16	Bombarde	8	Clarinet
	Clarinet		Clarinet
8	Trompette		Trompette
	GREAT	4	Vox Humana
16	Violone		Clairon
8	Diapason-1		CHOIR
	Diapason-2	8	Bourdon
	Flute h		Viola
	Gemshorn		Dolce
4	Octave	4	Dolce Celeste
	Quintadena		Prestant
II	Grave Mixture	2 2/3	Koppelfloete
III	Mixture	2	Nasard
	SWELL	1 3/5	Blockfloete
8	Geigen-Diapason	8	Tierce
	Hohlfloete		Oboe

No Tremulants are listed nor any couplers, but we presume the organ has them. The clue to the violence of the change in coloring between what Farnam played and what the disk plays is the presence of such as the Gambe, Trompette, Clairon, Prestant, Koppelfloete, Blockfloete. The entire tonal conception is violently different; Mr. Watters must have had a tough time of it. He is a pupil of Marcel Dupre, whose style is radically different from that of Farnam, and he's been professor of music in Trinity College, Hartford, for well over a decade; other than that, there's not a biographical line about him in any reference works available.

In the photo of the St. John's console, the automatic-player mechanism has been temporarily installed at the top; the roll is operated by a pneumatic motor through the sprocket chain drive at its right end; supplementary devices to control the

THE ORGAN USED FOR ROLLS

PEDAL		CHOIR	
16	Bourdon-1		Viole Celeste
	Bourdon-2	4	Echo Salicional
	Violone	2	Flute
8	Flute	8	Piccolo h
	Violoncello		Cor Anglais
	GREAT		Vox Humana
8	Diapason		Tremulant
	Grossfloete	8	CHOIR
	Concert Flute		Grossfloete*
	Violoncello		Concert Flute*
	Dulciana		Violoncello*
4	Flute h		Dulciana*
8	Trumpet h	4	Unda Maris
	Chimes Soft	8	Flute h*
4	Chimes Loud		Trumpet h*
	SWELL		Clarinet
16	Bourdon	—	Chimes Loud
8	Stopped Flute		Harp
	Viole d'Orchestre		Tremulant
	Viola		

Couplers:

to Ped.: P-4. G-8-4. S-8-4. C-8-4.

to Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

to Sw.: S-16-8-4.

to Ch.: S-16-8-4. C-16-8-4.

And this was controlled by 42 combons.

*From Great.



CUTTING A PLAYER-ROLL

On the right is Harry W. Austin, brother of John T. and Basil G., and father of Frederic B. Austin now president of Austin Organs Inc.; both these gentlemen specialized in the roll-making activities of the firm.

registration, crescendo-shutters, and register crescendo, were housed elsewhere, as they always were in residence installations. The pedal clavier has been temporarily removed to permit the installation of the special device seen, which by suction (provided by a Spencer Orgoblo exhauster) plays the Pedal Organ through the player-roll; this same suction-wind operates the player-roll itself on top the console.

In the photo of the roll-cutting room, Harry W. Austin on the right is using a hand punch to make corrections on a roll, according to pencil markings on the master sheet. "This in many cases was a long and laborious process inasmuch as mistakes were quite common and in some instances required a great deal of meticulous attention before becoming acceptable to the recording artist. False notes had to be covered with extremely fine paper and the correct notes cut in by hand."

Frederic B. Austin, now president of the company, is on the left, behind the reproducer. "After correction of the master roll it was run over the reproducer, which copied the record as the paper passed through the perforator-machine directly in front of it. Several sheets passed through the punch for this operation at the same time, thus one playing of the master on the reproducer would yield as many as six copies at a time . . . When a hole in the roll passes over the tracker-bar, a pouch is inflated and a contact is made, firing the electro-pneumatic action which draws the punch under the stamper-bar within the reproducer and" thereby cuts a hole to play a note, operate a stop, or do any of the innumerable jobs this ingenious Austin machine was designed to do.

The reader should be able to identify the crankshaft of the cutting machine and the row of punches it operates below it. As the newly-cut paper roll comes out of the machine, the punchings drop down and out of the way; at the bottom of the picture it will be seen that three rolls are being fed into the machine for this particular roll, though more could have gone through at the same time if they had been wanted.

On the shelf over Mr. Austin's head is a motor & generator set "furnishing low voltage for the studio organ and associated electro-pneumatic mechanisms required in the perforating-machine." The box-like affair and round disk on the shelf, to the right, have nothing to do with the roll-cutting operation.

To understand what Farnam's playing was, he had to be heard frequently on his own organ in Holy Communion; there he knew the organ perfectly, and that's never true of a concert organist playing on tour. Farnam, heard elsewhere than in his own church, was often criticized as cold, mechanical, unemotional. If emotional means falling all over the console, bobbing your head off, looking lovingly into the ceiling, and flinging the hands high above the head at the final chord, then Farnam definitely was unemotional for he was guilty of none of that charlatanism. His emotion was in the eloquence of the music he was playing, whether it was Bach's Passacaglia or Bingham's Rou-lade; in fact it was he who first introduced the organ world to some of the excellences hidden within the notes composed by his fellow-Americans. Of all our concert organists to achieve fame, Farnam unquestionably used more American compositions than any other.

Since the organ on which Farnam recorded no longer exists, the Austin office decided to temporarily adapt the player mechanism to the much newer Austin in St. John's Church, Hartford. All of these stoplists are reproduced here to show Farnam's habit of thought when he made his rolls, and the quite different organ on which the rolls many years later were played to produce the necessary tape to transfer the music to the phonograph disk. Were it any other man than Farnam, all this space would be wasted. Those of us who heard Farnam in many many recitals, especially in his own Church, will not charge him with some of the registrations chosen for the disk, and we can only hope all others will especially note that the disk plainly says "Registration by Clarence Watters" and not

by Farnam. Thanks to both the Austin office and to Mr. Watters for that. My memory says Farnam never indulged in flutes and upperwork to the extent Mr. Watters makes him do here; so long as we know it's not Farnam we're all safe enough.

This venture must have cost Austin Organs Inc. a lot of time and money; for any other organist than Lynnwood Farnam—whose name has been more frequently misspelled than that of any other man in all history—it would not have been worth it. But the art of Farnam has been lost, and since it was, in all, the finest ever developed by one man anywhere, its availability by phonograph disk is vitally important.

Mr. Farnam told me he never played any important work in public recital until he had it in memory at least two years. It was a trick of his, when facing a difficult passage, to lay a pencil on one side of the console and then at the tricky spot move it over to another; by thus increasing his difficulties, he could play them with extravagant ease in actual recital.

He limited the number of pupils he would take, and generally operated without fixed schedule—which was also his method of practice. He didn't live in the quarters of Holy Communion but he had a large studio and grand-piano there and spent all his daylight hours in it; and, told me he went down to the organ whenever he was in the mood, but not otherwise. Playing the organ thus never became a drudgery to him. He was a bachelor and the hours he kept were entirely his own affair.

We owe this disk to Frederic B. Austin. It had been urged on him for some years but "the subject lay dormant until son Donald B. finally coerced me into action." The only way the true Farnam art can ever be heard in its full perfection would be by playing the roll on the original Austin recording-organ on which Mr. Farnam cut it; but that organ no longer exists. But, glory be, the art of Farnam comes alive again for everybody who has a good phonograph and a few dollars to spare for the disk. Profound thanks to Frederic B. Austin for extreme patience & detail in answering innumerable questions and furnishing personally almost all the facts recorded here.—T.S.B.



From Yesterday

No. 3: Lynnwood Farnam

By ROWLAND W. DUNHAM

Associate Editor, Church Music

AT THE Guild convention in Oberlin in 1920 it was my privilege to report the activities for T.A.O. Among the recitalists was a man, already creating more than a little acclaim in the east, who was appearing for the first time before a national professional group. His name was Lynnwood Farnam. The performance was such as to merit remarkable and unanimous admiration. Not only was an unprecedented technical command ever present but in phrasing, nuance, rhythmic surge and a comprehension of the architectural structure of the music there was revealed the perfection of exceptional proportions. In the years following, Mr. Farnam established himself as the epitome of the ideal in mastery of the instrument. More of the now legendary personality will be discussed later.

This particular convention coincided with my honeymoon. It was pleasant for the bride and myself to inaugurate at Oberlin a warm friendship with Mr. Farnam that lasted until the untimely death of this friend. Lynnwood was a remarkable man aside from his profession. It happened that he was born but a few months before me.

Sometimes he referred to me as his twin; partly because of his childhood days at Dunham, Quebec. Small of stature, slender and completely unassuming, his companionship was a wonderful experience. There was a simplicity and integrity in his makeup that endeared him to us as to all his friends.

My review of the convention recital was so appreciated that he was happy to appear in recital at my own church in Columbus shortly thereafter. Here it was possible to substantiate all that had been revealed previously. Probably the most amazing of his playing abilities was his un-failing accuracy which he discounted invariably as merely a basic requisite in organplaying. It was the appropriateness of his tonal-coloring that distinguished his performance. A wonderful rhythmic projection seemed to be so natural that complexities appeared to create no problem. Some organists will recall that tricky passage in the middle of the first movement of the Widor Sixth where three melodic lines move in a top melody, a triplet figuration in the left hand, and a staccato pedal in wide leaps. Harvey Grace calls it "perhaps the most-ungrateful passage in the whole of his (Widor's) works." With Mr. Farnam the effect was of three independent instruments impeccable and entirely effective. A nationally known organist told me once that after hearing Lynnwood Farnam play this movement he had never again played it in public.

In 1923 my wife and I were in Paris one Sunday. As we entered Notre Dame we encountered our good friend. He was delighted to see us and together we went up to the organloft for the service. Mr. Dupre was the organist. In the weeks following we had many happy days together visiting Paris churches each Sunday to hear and meet old friends like Bonnet and new ones like Mulet, Tournemire, and Vienne. He visited us at Fontainebleau where his admiration was particularly aroused by that remarkable display of miniatures for which the palace was famous. In the organ-class period he met both Widor and Libert for the first time. Though organplaying had not been available for two weeks Mr. Farnam played, on Widor's invitation, a Bach Sonata movement in his usual manner. It was interesting to hear Widor's reaction of "Virtuosi." In later years the old gentleman heard the American artist on several occasions and became as enthusiastic as we, over the attainments displayed by this modest gentleman from across the ocean.

During the year following our French meetings there was a regular and frequent correspondence, one of the best means of cementing a friendship and learning the intimate ideals of a character. It was with considerable satisfaction, therefore, that shortly I moved to New York. There it was possible to discover some of the reasons for Lynnwood Farnam's organistic eminence through a bit of study and more significantly many hours in social contact. In the next article in the series it will be possible to give a more detailed account of this man's musical philosophy and his approach to some of the technical details which marked his organplaying and teaching.—R.W.D.

TRANSFORMATIONS

Quoted from Kenneth W. Sollitt, *First Baptist, Mendota, Ill.*

"The old melting pot that was America has become a pressure cooker. Government of the people, by the people, for the people, has become government of the people by pressure groups for the benefit of minorities. Give me liberty or give me death has been shortened to just plain give me. We have not seen that a government cannot give us what it does not first take from us, that a government strong enough to give us everything we want is a government strong enough to take from us everything we have, and that in the process of taking away and giving back we have built up a vast expensive bureaucracy which threatens to wreck our national economy."—In Faith & Freedom.



HOUSTON, TEXAS, ST. JOHN THE DIVINE

Wicks Organ Co. installed a 4-61 in this church, probably last year, with 24 of its 46 manual stops at 8' pitch, 12 of them strings and woodwinds. Evidently Texas chooses to remain a lone-star state and c/o its own thinking in both church design and organ music. Mackie & Kamrath were architects for the building. Photo is one of the few perfect examples T.A.O. has received; done by Woodallen Industrial Photographers, masters of their art.

Hear Yourself as Others Do

By the ROVING REPORTER

Reporting details the perpetrators forgot to remember

Because a friend of mine told me their new organist was good but annoying because he was waving at the choristers and falling all over the bench in full sight of the congregation, I went to his Presbyterian morning service to get a report for these pages; whatever crimes the other fellow commits, you too are likely to commit; whatever good things the other man does, you too are likely to do—if you're not already doing them you'll likely adopt them once you are reminded of them. Nobody wants to be silly or incompetent in public.

The organist decided to make it a Bach day, which was good chorally but hopeless when he chose for a prelude the Pastorale in F; what a prelude needs is to begin unobtrusively and develop to inescapable enthusiasm as the moment arrives for the processional. Pastorale was properly quiet the whole way through, and the noisy Presbyterians completely destroyed much of it. Contrapuntal music is not good for prelude.

The hopeless fad of high-pitch stuff ruined more than half the music played from the electrotone, both solo and accompanimental; all an organist need do to correct such perversions is merely listen. If you're too close to yourself to judge impartially, tune in your radio or television and listen to any of the jazzbands in any of the cheaper bars & grills; that'll cure you if anything will.

The 8' has been the basis of all good music ever since music became serious, and it always will be; mixtures are useful to give brightness, but if they are too loud they are exactly as bad as Cayenne pepper when too much is used, or red paint on a lady's cheeks when it's too violent, or perfume when it's dominating. Sorry, but organists are no longer artists. Anyway this young man was thinking only about his own work, whereas he should have been thinking exclusively about the dynamic & dramatic build-up of the service as a whole.

The responses were good, on the choir's part, but some were hopelessly bad because the accompaniment was all you could hear. This electrotone, one our newer readers probably know nothing about, was thin, artificial, unpleasant; it can do better but was not allowed to. For example, the processional was "I sing the mighty power of God," but the organist never bothered about mighty power at all; he produced mighty high-pitched screaming—needlessly. Somebody in some school somewhere taught this young man how to play Bach and his fingers were well educated, but his heart had never been told anything at all. Church music is a matter of the heart first last & always; technic is only a means to an end, and if the aimed-at end is wrong, then all is lost. It was here.

One anthem was Bach's "Sheep and lambs may safely graze"; does that title suggest fortissimo and mixtures? That's what it got. Evidently it is but a 2-page bit, with two stanzas of text; the organist should have had two copies of the music, one behind the other, so the congregation would not have seen him turn his music backwards to the beginning again.

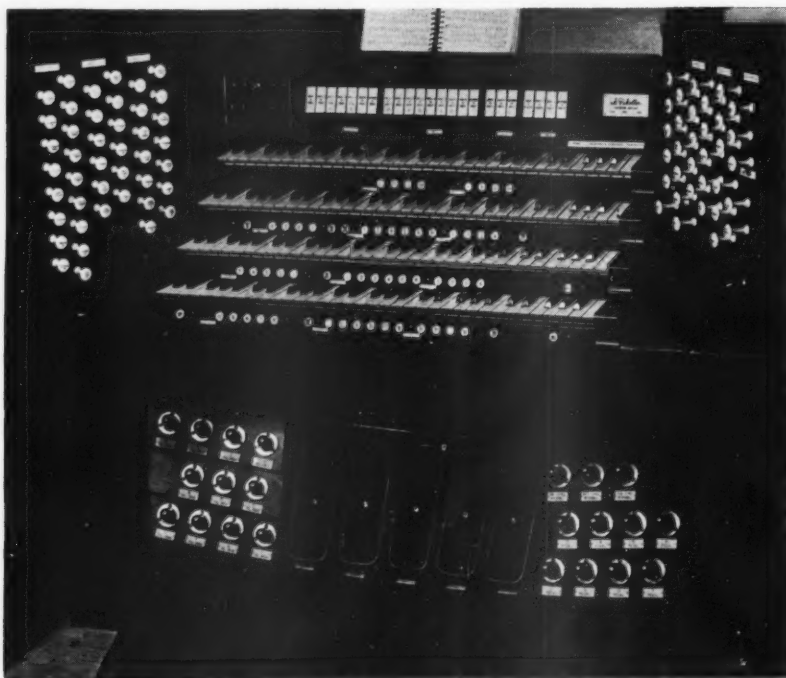
To the Church, extend the back of the preachers' bench considerably higher to hide the organist from the congregation. I found my friend's report was not justified, the organist did not swing & sway, he did not wave pretty fingers at his choristers, he did not fling his arms high in the air for fortissimos; in fact he behaved well. But organists should be hidden from congregations—invariably.

Oh yes, the Tremulant on that particular electrotone was an abomination.

Finally, to the Church again: Your preacher is honest, competent, and a man; your congregation are nice people, not bluffers; your children behave well in the Church auditorium.

But your service is cluttered up with too many fussy little details, your ushers act as though they are afraid of the congregation whereas they should lead the parishioners to their pews or let them dig for themselves; as it is, they apologetically trail along like a friendly little dog afraid its master will give it a kick any minute. Too much apology and good-enough attitude; too many parts in the service; too long—it was 11:42 before the sermon began.

Let's make our morning services say something emphatically and stop apologizing for being Christians and believing there is a God somewhere. And in all this reform, the organist is the key; you've handicapped him by the type electrotone you bought and had you spent that same amount of money on an organ you'd have leadership you don't have now and never can have to its fullest. And if you want to know it, this reporter can take you to a little 3-rank unit organ in your own vicinity where organ leadership puts it all over the instrument you have.



CHRIST CHURCH CATHEDRAL, INDIANAPOLIS

We believe Ernest White was at least partly responsible for this Moller organ; if so, take a look at the combons, five crescendo-shoes, and similar invaluable gadgets that enable an organist to use the pipes to maximum advantage.

ENGLEWOOD, N.J.

First Presbyterian

Organist, John W. Harvey

Data by Mr. Harvey

Rebuilt, Chester A. Raymond 1954

V-53. R-66. S-86. B-31. P-4267.

PEDAL: V-3. R-7. S-22.

16 Diapason 56
(Erzaehler-C)
(Lieblichbordon-S)

Violone pf 56

(Gemshorn-G)

10 2/3 (Gemshorn-G)

8 (Diapason)

(Lieblichbordon-S)

(Erzaehler-C)

(Gemshorn-G)

(Violone pf)

5 1/3 (Gemshorn-G)

4 (Diapason)

(Violone pf)

(Gemshorn-G)

V Harmonics 160

15-17-19-21-22

32 (Bombarde-L)

16 (Bombarde-L)

(Trompette-G)

(Fagotto-S)

8 (Trompette-G)

4 (Trompette-G)

GREAT: V-9. R-12. S-14.

16 Gemshorn 73

8 Principal 61

Flute h pf 61

(Gemshorn)

5 1/3 (Gemshorn)*

4 Octave 61

2 2/3 Quintaten pf 61

2 Quint 61

IV Superoctave 61

Furniture 244

19-22-26-29

16 Trompette 85

8 (Trompette)

4 (Trompette)

Harp 61b

*Insufficient pipes are specified for this;

perhaps the top notes are silent.

SWELL: V-19. R-21. S-19.

16 Lieblichbordon 73

8 Diapason 73

Gedeckt 73

Quintadena pf 73

Flauto Dolce 73

F. D. Celeste tc 61

Salicional 73

Salicional s tc 61

Salicional f tc pf 61

4 Octave 73

Flauto Traverso 73

Violina 73

2 Flautino pf 61

III Plein-Jeu 183

15-19-22

16 Fagotto 73

8 Cornopean 73

Oboe pf 73

Vox Humana 61

4 Clarion 73

Tremulant

CHOIR: V-12. R-12. S-17.

16 Erzaehler 97

8 Geigenprinzipal 73

(Erzaehler)

Orch. Flute 73

Dulciana 73

Unda Maris tc 61

5 1/3 (Erzaehler)

4 Geigenoctav 73

Flute d'Amour 73

(Erzaehler)

2 2/3 Nasard 61

(Erzaehler)

2 Blockfloete 61

(Erzaehler)

1 3/5 Tierce 61

1 1/3 Larigot pf 61

1 Siffloete pf 61

Tremulant

SOLO: V-10. R-14. S-14.

8 Waldfloete 73

(Violone-P)

Orch. Viola pf 73

O. V. Celeste pf 61

4 Flute h 73

V Scharf 305

12-15-17-19-22

(Scharf)

19-22-24-26-29

16 (Trompette-G)

8 Bombarde 85-32'

French Horn pf 73

Clarinet 73

English Horn 73

Trumpet h pf 73

Chimes 25t

Tremulant

COUPLERS 39:

Ped.: G-8-4. S-8-4. C-8-4. L-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

L-16-8-4.

Sw.: G. S-16-8-4. C. L.

Ch.: S-16-8-4. C-16-8-4. L-8-4.

Solo (L): S-8-4. L-16-8-4.

One-section couplers are located with

their respective stops.

Combons 34: P-5. G-5. S-5. C-5. L-4.

Tutti-10.

Combon Couplers 1: P-G.

Crescendos 3: S. CL. Register.

Evidently the Register Crescendo is

equipped to control orchestral stops

alone or full-organ optionally.

Silencers 1: Unenclosed stops.

Reversibles 7: G-P. S-P. C-P. L-P.

S-G. L-G. Full-Organ.

Action-Current: 30 amp. Orgelectra.

Original organ built in 1917 by Hook

& Hastings, changes and additions in

1946, present rebuilding and enlarging

by Mr. Raymond. Readers will re-

member it was Mr. Harvey who wrote

that monumental unpublished book on

the West Point organ upon which Dr.

Billings depended so largely for his

work in preparing that stoplist in

T.A.O. form for publication in our

1954 volume. Mr. Harvey gives credit

to Frederick C. Mayer of West Point

for assistance in planning the organ

herewith presented.

Mr. Harvey's data include the loca-

tion of pipework in the various cresc-

endo chambers, a detail belonging on the

stoptongues and so engraved.

No organbuilder will approve this organ nor will many organists other than Mr. Harvey; this matters not in the least, as the job was done for Mr. Harvey and for no one else. Freedom, hooray.

Computations here show the organ as though completed; in most cases the p.f. voices are assigned pipes by T.A.O., not Mr. Harvey's data.

Console is movable to the front center of the chancel for recitals.



INDIANAPOLIS, IND.

Christ Church Cathedral

M. P. Moller Inc.

Dedicated, Oct. 10, 1954

V-39. R-51. S-51. B-10. P-2852.

PEDAL: V-7. R-11. S-17.

16 Sub-Bass 32w.

(Bourdon-S)

(Quintaten-G)

Violone 32m

8 Octave 56m

Gedecktpommer 56w

(Bourdon-S)

4 (Octave)

(Gedecktpommer)

2 (Octave)

(Gedecktpommer)

III Mixture 96m

Harmonics 96m

16 Fagot 56r

(Bassoon-s)

8 (Fagot)

4 (Fagot)

ANTIPHONAL pf:

16 Sub-Bass

8 Spitzprinzipal

4 Nachthorn

IV Mixture

16 Dulcian

GREAT 3 1/2": V-8. R-11. S-10.

16 Quintaten 61m

8 Diapason 61m

Gemshorn 61m

4 Principal 61m

Rohrfloete 61m

2 2/3 Quint 61m

2 Octavin 61m

IV Furniture 244m

Flemish Bells

English Bells

Tremulant

SWELL-1 (S) 3 3/4": V-10. R-12. S-10.

16 Bourdon 61m

8 Hohlfloete 61w

Gambe 61m

G. Celeste 61m

4 Principal 61m

Koppelfloete 61m

2 2/3 Nasard 61m

2 Nachthorn 61m

III Plein-Jeu 183m

8 Vox Humana 61r

Tremulant

SWELL-2 (S) 3 3/4": V-8. R-8. S-8.

8 Spitzfloete 61m

- S. Celeste 49m
Viola 61m
V. Celeste 61m
4 Fugara 61m
16 Bassoon 61r
8 Trompette 61r
4 Schalmei 61r
Tremulant
POSITIV uex 3 1/4": V-6. R-9. S-6.
8 Quintfloete 61m
4 Nachthorn 61m
2 Principal 61m
1 1/3 Larigot 61m
II Sesquialtera 122m
III Cymbel 183m
Tremulant
ANTIPHONAL pf:
8 Bourdon
4 Principal
II Grave Mixture
Acuta
III Cymbel
16 Dulzian
COUPLERS 35:
Ped.: G. S-8-4. s-8-4. V. D.
Gt.: S-16-8-4. s-16-8-4. V-16-8. D.
Sw.: G. S-16-8-4. V. D.
sw.: G. s-16-8-4. V. D.
Pos.: G. S. s. V-16-8-4. D.
In T.A.O. stoplist standards s is Swell-2, V is Positiv, D is Antiphonal.
Crescendos 3: S. s. Register.
Combons 52: P-8. G-6. S-4. s-4. Ss-6.
V-6. D-4. DP-4. Tutti-10.
Ensembles 1: Full-Organ.
Reversibles 4: G-P. S-P. s-P. V-P.
Silencers 2: S. s.
Cancels 1: Tutti.

Somebody in the Moller staff is doing famously in trying to typewrite stoplists in T.A.O.'s required form. One change made by T.A.O. here is to discard the now obsolete word Ventil and use Silencer instead, for the obvious reason that the former means nothing today whereas the latter is understood wherever the English language is spoken.

Various builders have various ways of devising their gadgets; in this case Moller makes the Silencers work on the Swell manual exclusively without silencing any drawn Swell stops if played through any two-section coupler: for example, the S-G is not stopped by the Swell Organ silencer.

This is a 4m, top manual for that future Antiphonal. Some delightful console photos will be presented in later pages. Data supplied by the Builder. Computation of content here ignores the pf materials.

STOPLISTS

T.A.O. has preferences

And they are for builders giving complete equipment details right off the bat, and for builders showing cooperation with all the other advertisers who cooperate with them in making this magazine possible. They are:

Maas—for the best in percussion;
Murlin—for fluorescent console light;
Organ Supply Co.—parts & supplies of all kinds;

Orgelectra—for the finest in key-action current supply;

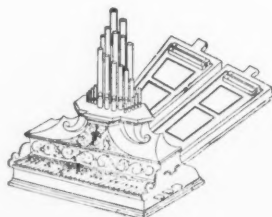
Orgoblo—the blower installed with most of America's greatest organs;

Reisner—for all-electric action parts of all kinds.

Cooperation always did pay big dividends and it always will; this magazine is more interested in the money its advertisers and subscribers can make for themselves, than in any money the magazine can take from them.

T.A.O. wants only typewritten stoplists direct from the builders, complete with all gadgets of every kind—couplers, combons, crescendos, reversibles, etc.—without which no organ can be adequately played, and with the generosity of specifically mentioning such products of the above manufacturers as may have been used.

The organ is the most beautiful & versatile music instrument known to man; let's treat it with both the respect and affection it deserves.



PARSONS, KANS.

First Presbyterian

Charles W. McManis Co.

Opened April 11, 1954

Organist, Mrs. Austin Jones

V-19. R-23. S-26. B-6. P-1340.

PEDAL: V-3. R-3. S-8.

- 16 Sub-Bass 44sw
(Quintaten-G)
8 Principal 44om
(Sub-Bass)
4 (Principal)
16 Contrafagotto pf 32

- 8 (Trumpet-S)
4 (Trumpet-S)
GREAT: V-8. R-10. S-9.
16 Quintaten 61m
8 Principal 61om
Gedeckt 61sw
Dulciana 61om
4 Octave 61om
2 2/3 Nasard 61m
III Mixture 1 1/3' 183om
8 Vox Humana 61r
— Chimes
Tremulant
SWELL: V-8. R-10. S-9.
8 Stillfloete 61ow
Salicional 61om
Voix Celeste tc 49om
4 Flute d'Amour 61wm
2 Principal 61om
III Scharf 2/3' 183om
8 Trumpet 73r
8 Oboe 61r
4 (Trumpet)
Tremulant

COUPLERS 8:

Ped.: G. S-8-4.

Gt.: S-16-8-4.

Sw.: S-16-4.

Crescendos 3: G. S. Register.

Combons 12: GP-4. SP-4. Tutti-4.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 1: Tutti.

Blower: 2 h.p. Orgoblo.

Action-Current: Orgelectra.

Reisner console, "credit to Organ Supply Corp. for providing high-quality materials on schedule." Mr. McManis, a Mus.Bac., played this recital May 2, 1954:

Couperin, Chaconne

Stanley, A Fancy

Bach, O Sacred Head; Prelude G.

Schubert, Serenade

Vierne, Andantino

Bach, Jesu Joy of Man's Desiring

Boellmann, Goth.: Prelude; Minuet.

Widor, Goth.: Andante

Vierne, Son.1: Allegro Vivace

Sibelius, Finlandia excerpt

Vierne, Son.1: Finale

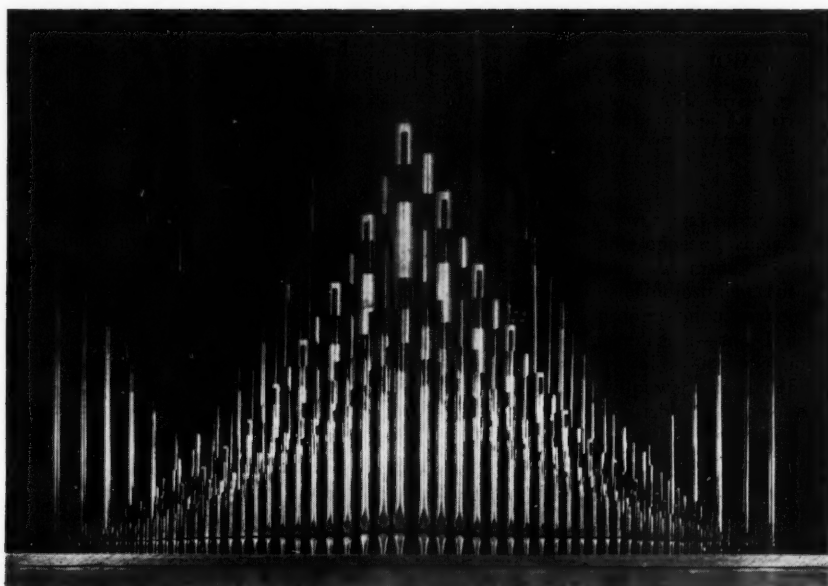
"After the recital I was asked if I had used really full-organ at any time. I had. But the people weren't blown out of their seats, which evidently is highly irregular. Full-organ packs a wallop in musical intensity but the decibel count must be disgustingly feeble to those who measure dramatic feeling in terms of muzzle blast."

Some photos already printed, others to follow.



WENATCHEE, WASH., MORMON CHURCH

A most unusual Aeolian-Skinner console for their 2-37 opened Nov. 7, 1954, in recital by John Hamilton for whom it was built; full name of the Mormon Church is Church of Jesus Christ of Latter-day Saints; ultimately there will be ancillary Positiv and Solo Organs floating to each of the manuals. Orgoblo and Org-electra, of course.



WENATCHEE, WASH., MORMON CHURCH

Here's the Aeolian-Skinner exposed pipework and we're guessing it must be the Great Organ, though the photo carries no information. This view is obviously the front center of the chancel, with drapes left and right and above.



Bach's "Christmas Oratorio"

Performed by WALTER BAKER

Holy Trinity Lutheran Church, New York City, Dec. 5, 1954

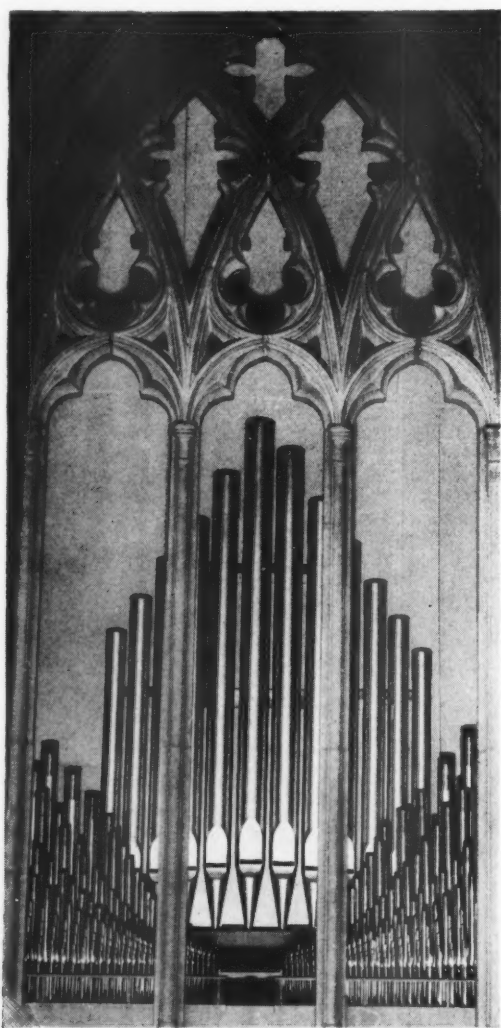
I have always been prejudiced against Bach's "Christmas Oratorio" and I suspect the reason was my great delight in the lovely Christmas carols Dr. & Mrs. Dickinson brought back from abroad many years ago; they, to me, were the only choral works that had the true spirit for celebrating the birthday of that Child in Bethlehem. Everything else was just another anthem. I do not know if I ever heard anyone do portions of the "Christmas Oratorio," but I believe I did and turned thumbs down on it. I don't want just a lot of music in the Christmas services. I want Christmas carols. And of course also such wornout bits as Neidlinger's glorious "Birthday of a King" and Adam's "O holy night"; these two have Christmas inescapably packed into them and I still hear them gladly every year.

Bach wasn't like that; if I heard it at all his "Oratorio" gave me nothing of the spirit of the Christ's birthday. But Walter Baker isn't like other organists either, and from experiences in hearing him, both in services and in recital, I've had to bow reverently every time I thought of him. So I went to his Holy Trinity Lutheran Dec. 5 for the 4:30

vespers; they weren't giving away lollipops and Marilyn Monroe was not there, so the Church was not packed as it should have been, but it was a large congregation in spite of bitter cold and high winds.

The four soloists had their names on the 4-page printed calendar, but nobody else did, not even the minister. Mr. Baker knows voices as well as he does organ, so his four soloists were superb as were also all his choir of about 15. Two Bach chorale preludes began the service and I almost gave a shout of joy to hear real organ again without its being completely swamped by colorless Diapasons, mixtures, and upperwork; there's an organist who still likes music, and who still does his own thinking. That's been true of him ever since I first heard him; I'm not sure I can think of any other who has not been victimized by today's craze for loudness and top-pitch screaming.

Organ & choir are in the high rear gallery where they belong. Printed text of the "Oratorio" took three 6x9 pages in small type; looked like a very long service but, including the Lutheran vespers ritual with which it began, it lasted only 75 minutes to the end of Bach. Mr. Baker ran some of the numbers together without pause, and it seemed to me he was grouping the text in sections and presenting the sections with brief pauses between but no pauses within a section. It was the best way to do it, whether his idea or Bach's.



FIRST PRESBYTERIAN, ENGLEWOOD, N.J.
John W. Harvey's organ as rebuilt and refinished by Chester A. Raymond; this is the Great Organ of eight ranks of unenclosed Diapasons; Orgelectra supplies action-current; Mr. Harvey planned the job as it now stands with its prepared-for pipe additions.

His accompanying was a masterpiece, but T.A.O. must qualify the advice it recently gave or soon will; Mr. Baker did not choose to build up his organ when the solo voice did, unless he thought the spirit demanded it. At any rate it made the most satisfactory accompanying I've heard in a long while. At times we heard a fortissimo vocal line supported by only a mezzo-forte organ, but the organ had color; it was almost never the uninteresting monochrome of Diapasons but included loveliness also. At times Bach gave the organ some quite difficult things to do.

I do not believe many organists should do this Bach "Christmas Oratorio" because it takes something special beyond the equipment of most of us. Don't be insulted; remember that Bach was the only organist of his day to overtop all others, and if in this Reviewer's notion Walter Baker stands similarly high it would be cowardly not to say so. There are other organists in our City who also have specialties and these pages have invariably given credit where due; this Bach thing is a specialty. If you ever get a chance to hear Mr. Baker do it, by all means hear him.—T.S.B.

HANDEL'S "MESSIAH"

Alfred Greenfield's Oratorio Society, New York

The Society's 131st performance in Carnegie Hall, Dec. 18, 1954, with some 100 women, over 40 men, an orchestra of 50, organ and "amplified" harpsichord, showed Mr. Greenfield gaining in freedom and command, Handel losing by the intolerable length of the unabbreviated oratorio, and the whole thing spoiled only because the solo voices are, as always, much too small to match a great resonant chorus in the City's largest concert hall.

You haven't really heard "The Messiah" unless you've heard a recent performance by Mr. Greenfield and his forces in Carnegie Hall. This time he turned a new and totally unexpected trick by giving the entering audience copies of the vocal score of "The Hallelujah Chorus" and then, when it came time, turning to his audience—or should it be called congregation?—and asking them to sing with the Oratorio chorus. Which they did with rather a thrilling effect, for many of these people are young musicians and virtually all are "Messiah" addicts; to such people, Handel is the only recognizable composer and "The Messiah" the only respectable oratorio.

The amazing thing is that Mr. Greenfield can dominate a work and aggregation of such proportions and do any real finished performance in any sections of it. After having heard Mr. Greenfield's performances I can't force myself to endure any portions of it as done by even our best church choirs and choral groups. The difference comes because he has completely absorbed the thing, while to the others it is hardly more than an annual stunt that's sure to fill the house.—T.S.B.

"LIVE FREE OR DIE"

Quoted from Dr. John Sloan Dickey, Dartmouth president

"'Live Free or Die,' the motto of the state of New Hampshire, is the law of intellectual life. Men have invented many ways to do the devil's work and it sometimes takes a little while for a society to see through the most recent contraptions for creating hell on earth, but see through them we always have and in this respect the outlook at the moment is pretty good. It no longer requires either great daring or perspicacity to spot the common blight of mind and spirit inherent in the brutish and conspiratorial devices of communism and fascism."

DON'T FORGET THIS

"The republic is founded upon faith in God, in the dignity of man, and upon the concept that the government is the servant of the people, not their master."—W. G. Vollmer, Texas & Pacific Railway president.

READERS GIVE THEIR IDEAS

Neither platitudes nor traditions — but live ideas culled from the mailbag for the benefit of the whole organ world

THE WEINGARTEN ORGAN

"Whether the case be a thing of beauty or not is no matter for argument, but I am interested to read that our old friend George Ashdown Audsley didn't think much of it either; see his *Organ of the 20th Century*, p.24. It is from the same paragraph I derived the belief in the dummy pipes, for he says 'The lateral portions and the three small connecting parts are merely ornamental.' I may of course have misinterpreted this, and am heartily sorry if I did.

"As for the gadgets Mr. Little lists but you confess yourself at a loss to interpret, let me submit the following:

"As to what La Force can be, your guess is as good as mine, unless it be a dingus that pokes down 49 pedal notes at once & thus dreadful noises can be produced—for cause, if any. The Cuckoo and Nightingale in the Weingarten organ are described in Wedgwood's *Dictionary of Organ Stops*."—Percy Chase Miller, now ornamenting Oak Bluffs, Mass., formerly enlivening Philadelphia.

"SLANE"

"Did anyone ever tell Mr. Goldsworthy that 'Slane' is in the Hymnal 1940 of his Episcopal church in two places? If I remember right he said 'Whatever that may be' or something like that in one of his reviews. Oh well, I read not long ago that we are all ignorant, only on different subjects, and I've found it a most comforting thought."—William G. Robertson, to whom thanks. I originally looked into the 1940-1943 Episcopal hymnal and found no index of tunes alphabetically, and it's much too much trouble to look into the metrical index, though I tried it. And also I've just consulted four other important hymnals and "Slane" is not listed in a single one. Sorry W.G.R. didn't give the numbers of the thing so I could find it. Wouldn't it be a good thing for composers and publishers to specifically identify hymn-tunes used in church-organ compositions?

TWO PROVOCATIVES

First: He hit the shift-lock for writing T.A.O. and then forgot to take it off: "Those caps are unintentional, like leaving the full-organ reversible on; have you ever done it? I did once, during a commencement service. The first quiet chord afterwards must have given every straight-haired person in the audience a permanent wave—and made 'the crooked straight' as well."

Second: "Your articles are always provocative, sometimes argumentative and, occasionally, infuriating. I resent your political editorializing, not because I wish to deny anyone the right to say what he thinks, but because I don't think T.A.O. is the place for the kind of propaganda (does that 'infuriate' you?) you sometimes print."—Robert Wilson Hays, Manhattan, Kans. And he enclosed with the letter a clipping showing Benjamin Willeters, of Brighton, Eng., tuning a pipe on a miniature organ he (a retired organbuilder) made. Says the clipping:

"Complete in every detail, with pneumatic action, the organ has 120 pipes, 32 tiny ivory keys, 12 foot-pedals, and 6 stops. With wind furnished by an electric blower, the organ can be played with matches instead of the fingers, or can be played with a perforated paper roll like a player-piano."

IMAGINE THAT

"Here's a magazine after your own heart. It is a journal for bagpipe players, and the poor misguided fools of Editors actually seem to believe that a musician should worry about politics. Can you imagine that?"—Tom Parsons, who, to be dignified about it, is Thomas W. Parsons, formerly of Milwaukee, now of New York City.

It seems a reader jumped on the Editor of Piping Times, Glasgow, for jumping on the tax wastrels in his country, and the Editor replied:

"Who said this was a non-political magazine? We surely have taken a lively interest in the machinations of governments so far as they affect piping. Down with all political parties who say down with piping. We have nothing to lose but our Entertainment Tax on Games, Purchase Tax on pipes, import restrictions, and sense of humor."

Says Mr. Parsons: "The bagpipe, incidentally, might well be used to replace some of the atrocious organplaying we hear these days. It dates from before 1700; it has all the pipes exposed and unenclosed; many people say its music is extravagantly grotesque; and it's the noisiest instrument in existence—except for the organ. It has been used in Scottish memorial services and has outshone the organist's performance every time, without fail. The wind-supply is as reliable as the player and no electric-action is necessary. Furthermore, it is absolutely impossible to imitate the bagpipe with the Hammond electro-tone. What more can you ask?" Mr. Parsons has been asleep for the last thirty years, so he still believes organ music should be beautiful.

AS ONE READER SEES IT

"As for Eisenhower, he may have done a few things that were good for the nation, but generally speaking he must be condemned for a lot of things he has failed to do. He doesn't have the courage to fight those abominable laborunions, those illegal picket-lines, free hand-outs to farmers and veterans, billions of dollars sent to foreign countries, working mothers whose husbands are already earning fat salaries. Wages are too high, taxes are too high, inflation is still with us; but the President takes no action. Apparently he is afraid of losing votes for his republican party."—A retired farmer who never took graft and who now suffers economic consequences as painful as those endured by the vast majority of the complaining little people in the world of the organ.

NOT TO MAKE MONEY

The advertising rates and mechanics of magazines devoted to the music world have been compiled by Roy Anderson of the Music Editors Association, 8 East Prospect Ave., Mount Vernon, N.Y. How he directs so many enterprises and retains his sunny disposition is a mystery. But, being interested in music journalism, we took a look at some of the publications listed and found with considerable satisfaction that we in T.A.O. have been able (so far) to keep the advertising rates low compared to some of the others.

This magazine was founded for the single purpose of furnishing the organ world with a medium in which it could discuss its own problems technically and seriously; the repetition of platitudes, the tedious avalanche of personal notes to which all music newspapers are subjected, the unending pages of all too often deadly dull recital programs, were all to be discarded. And the price of advertising and subscription were set to cover the actual cost of publication. Never at any time in our 37 years have we scheduled any rates for the purpose of making a profit.

That may be bad business; it definitely is antiquated philosophy. We know it has been proved that a merchant can display two samples of precisely identical merchandise, one priced as low as possible, the other carrying a higher price-tag—and the good shoppers almost unanimously pick the costlier product, fearful that the more economical may for some reason or other be inferior.

That psychology was true of some eras, some manufacturers, some merchants. Maybe it is true of them all today, we don't know. I think the subscription price should be \$5.00 a year and the advertising rate \$160.00 a page to be easily divisible



MUTT & JEFF

The fat guys are the Great Vox Humanas and the slender fellows are from the three-rank Mixture; several tapered Nasards also show at the bottom. From the Charles W. McManis Co. organ in the First Presbyterian, Parsons, Kans., finished in April 1954. Orgoblo for wind, Orgelectra for action-current.

down to 1/16th page; but this never will be so long as I control the publication. We're the kind of chumps who believe service is the important thing, profit of no consequence at all. "You can't take it with you," but while you live you can do a good work for others—and that good work will have its effect for all time to come.

Besides, I'm the world's worst salesman; I could never sell anything. But some time, after I'm gone, the rates should be raised to the figures given and the magazine made 16 or 32 or even 48 pages larger every month; there is so much constructive work to be done, so much research in the library & files available to us. To do it would cost real money and take the entire time of at least two professional organists willing to give up their playing careers and go into this type of philanthropic work; they would have to know, thoroughly, all details of the profession and exceedingly much about all phases of organbuilding, and tone-building as applicable to any and all imitative instruments.

At no time in the history of civilization has the organ world faced such glowing prospects—if only it doesn't lose its head but thinks first, last, and always of ministering wholesomely to cultured humanity and abandons the conceited notion of raising the standards of every poor blighter coming within hearing distance of an organ or an organist.—T.S.B.

EDITORIAL COMMENTS — *Which you are requested to skip if you don't want other men to say honestly what they think*

Some Explanations

MR. GOLDSWORTHY ended the old year by sending me this clipping on a postcard: "Indian Prayer: Grant that I may not criticize my neighbor until I have walked a mile in his moccasins." Which, says he, was "especially designed for me, for you, and for most of the organists I have met. I dare you to print this in caps on the Editorial Page."

We never print words in all-caps in T.A.O. except as headings; as every reader knows, words in italics or caps are an insult to a reader's intelligence. Think it over. I have forgotten who impressed that on me decades ago, but I believe it was a literary genius writing for the now-deceased *World's Work* magazine, edited by Walter Hines Page; Mr. Page helped found Doubleday Page & Co.; for five critical years he was our ambassador to England. His *World's Work* I read religiously through all the years of its brief life.

So far as I know, I do not criticize either my neighbor or my enemy or the Hottentots of South Africa. I criticize only the man who encroaches on my rights or on those of some individual incapable of defending himself. In the job for which I'm hired by organists and organbuilders and publishers of organ and church music, I must, unless I'm a coward, criticize precisely as a teacher must criticize a pupil, a parent a child, a traffic-cop a motorist or pedestrian. Nothing in this world grows better except by criticism.

Mr. Goldsworthy won't believe a word of this.

Those with tender skins should never read this page at all, but especially not this item:

"All of us are waiting for a public statement in your magazine where you stand on McCarthy now.

"If General Van Fleet, who supported McCarthy up to last week, was willing to admit he no longer wished to back the Senator, surely your magazine might do the same and finally admit the Protestant clergy were not so far wrong.

"You have been dead right in so many things and have constantly kept us aware of the creeping socialism during F.D.R.'s reign, that I cannot conceive of your backing and supporting a man who ruins reputations and good names without proof.

"Barry Gray of WMCA recently on the air for two hours offered fifty dollars to anyone for every communist that McCarthy has actually found. Result—no takers during the two-hour program.

"It makes you think, doesn't it?"—Felix McGuire.

In war I admire spies as the bravest of the brave, the cleverest of the clever; capture one and treat him as a courageous patriot if he is a foreigner; shoot him on sight if he's a traitorous American. But in peace it is exactly the contrary; a peace-time spy runs no risk, gets a high salary, associates with the "best" people—and is the biggest liar & hypocrite known to the human race. Kill him the instant you find him. It doesn't matter if he's a professor in Harvard or a little sneak in the State Department in Washington. Kill him. Better to kill one such traitor than allow his employers to kill a hundred thousand innocent fellow-citizens.

I'm not in the least interested in who Van Fleet is or what he does or how he thinks. I'll do my own thinking, thank you. And I wish there were a hundred million men like Joe McCarthy in America. What kind of a fool would a man be to fall for any bait held out to him by radio or

television on the subject of communists? Look what happened—in America mind you—to Dr. Matthews who pointed to the number of pro-communist thinkers in American pulpits. Don't talk to me about that breed of cowards; I listen to them every Sunday of the year. And furthermore I know exactly what Christ is recorded to have said and done, and I have yet to find even one Christian preacher willing to back Him up from the pulpit.

If you think that's crazy, then you don't know your four Gospels. I do. I've read from them every day of my life since I left my home in southern Pennsylvania decades ago. And I challenge any man of any race, color, or creed the world over, to name any man whose life & teachings even remotely approach those of Jesus Christ. I'm a Christian but I'm distinctly not a churchman; so far as I know, my name is not recorded on the pages of any church as being a member, though years ago I was first a registered Methodist, later Presbyterian. The only churches I willingly visit now are Episcopalian. It makes them awful mad when I tell them they stole everything they have from the Catholics, but it's the truth none the less.

Now let others stop their nonsense about these subjects and I solemnly promise to shut up. The number of people who had to be kicked out of government jobs because of Mr. McCarthy's discoveries is abundant proof that he has been right and the commie-defenders contemptibly wrong the whole way through.

I'm not officially a church member but I contribute every week of the year to two Episcopal churches; I've not joined either because I do not believe what they require me to say I believe, and I choose not to lie about it. I can believe the Bible for exactly what it claims to be; I can not believe the church for what it claims to be.

Again our thanks for the Christmas cards so many friends sent; they were appreciated though we were passing through a critical period and no cards were sent by us, other than the one I personally sent to a little girl in Oregon. I've never seen her but I know her dad and mother; I've been sending cards since her first birthday.

However, life is growing more oppressive with the advancing years, so the Buhrmans will never again send Christmas cards; it's lack of time and strength, not lack of goodwill. But for the special mercy of God to see Mrs. Buhrman through a series of operational lung-drainings in the hospital, just before Christmas, there'd be only one of us now. Our physician says recovery will likely take another two months. There is neither the time nor the means of personally explaining this individually to such friends as I—and we—have in the organ world I've been trying to serve, so here it is.—T.S.B.

MUST HEAR IT BEFORE BUYING

By an American composer—we need more like him

"I won't buy any recording until after I have heard it, regardless of the reviewer's good word. And regardless of all the praise for certain Bach recordings, I find them poor listening. The registration shrieks with mixtures; you couldn't even guess what music was being played without the score in front of you. Too bad some of our great artists can't use registrations that sound well. As to choral works, I insist on hearing the words, not just an ensemble; too many choral directors are concerned only with the music."

CURE FOR THAT CANCER

"Teach the young people how to think, not what to think."—Federal Judge Sidney Sugarman.

EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

Baltimore, Md., Lovely Lane Methodist, Feb. 20, Rossini's "Stabat Mater," March 20, Brahms' "Requiem," both 8:00; Feb. 6 and March 6, Dr. James Allan Dash recitals.

New York City, Oratorio Society, Bach's "B-Minor Mass," Carnegie Hall, Frederick Heyne conducting, in March (date not yet known); program of Bach, Haydn, Stravinsky, William Strickland conducting, Carnegie Hall, May 10.

St. Louis, Mo., E. Power Biggs gives a lecture and recital, Feb. 15, Christ Church Cathedral, for M.T.N.A., a short recital and then a talk on the instruments he visited in Europe on his tour last spring. "Visitors will hear the actual sounds of many famous and historic instruments . . . in high-fidelity recordings made" by Mr. Biggs. Columbia will soon issue l.p. disks of these materials.

CLAIRE COCI

Southern Methodist
Dallas, Texas, S. M. U.
March 8

Bach, Fantasia & Fugue Gm
My Soul Doth Magnify
Lord Jesus Christ

Reger, Fantasia on Bach
Brahms, My Inmost Heart
Mozart, Andante F, K-616

Fantasia & Fugue, K-608
Sowerby, Arioso
Honegger, Fugue & Chorale Csm
Dupre, Variations on a Noel

GEORGE L. SCOTT

Washington State College
Feb. 20, 4:00

Brahms, Two Choralpreludes; Fugue Afm.
Bach, Prelude & Fugue Am
Vierne, Son. 3: Cantilene; Intermezzo.
Humphrey, Nocturne
Langlais, Chant de Joie
Sowerby, Toccata

Mr. Scott lists the composers first (as most important) the titles second (as of lesser importance). "I heartily agree that the composer should receive some credit for his efforts. I also agree that music should have beauty—otherwise it's like trying to build a brick wall without mortar. Brittleness is annoying and far from comforting, and that's how I describe a lot of the stuff enjoying a passing (I hope) vogue."

ERNEST WHITE, Mus. Dir.

EDWARD LINZEL, O. & C.
Church of St. Mary the Virgin, New York
January Choral Music

*Gregorian, Missa Fons Bonitatis

*Lotti, Missa Brevis

Hassler, Cantate Domino

**Willan, Mag. & Nunc dim.

Lalande, Psallite Domino

Handl, O salutaris Hostia

Ruffo, Adoramus Te

Victoria, Tantum ergo 5-p

*Gregorian, Missa Magnae Deus

*Peeters, Missa Sancti Josephi

Gabrieli, Jubilate Deo

**Byrd, Mag. & Nunc dim.

Dufay, Gloria in excelsis

Rehm, O salutaris Hostia

Palestrina, O Domine Jesu

Boellmann, Tantum ergo (Lyra Sacra)

*Kromolicki, Missa Festiva

Bruckner, Ave Maria

**Tallis, Mag. & Nunc dim. Em

Schutz, Cantate Domino

Henschel, O salutaris Hostia

Corsi, Adoramus Te

*Victoria, Missa Vidi Speciosum

Scarlatti, Exultate Deo

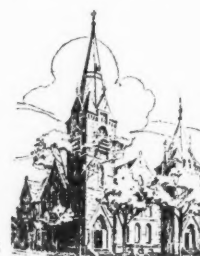
*16-cent., Magnificat

Palestrina, Nunc dimittis
Monteverdi, Salve Regina
Goodman, O salutaris Hostia
Rheinberger, Jesu Dulcis
Goodman, Tantum ergo
*Henschel, Mass D
Bonamico, Laudate Dominum
**Fayrfax, Mag. & Nunc dim.
Caldara, Ego sum panis vivus
Caplet, O salutaris Hostia
Monteverdi, Adoramus Te
Schroeder, Tantum ergo

February Choral Music

*Gregorian, Missa de Angelis
*Sanchez, Missa de Angelis
Palestrina, Ego sum panis vivus
**Byrd, Mag. & Nunc dim.
Rachmaninov, Magnificat
Langlais, O salutaris Hostia
Handl, Jesu Dulcis
Victoria, Tantum ergo 4-p
*Gretchaninov, Missa Festiva D
Bruckner, Tota Pulchra es Maria
Byrd, Ego sum panis vivus
Schroeder, Tantum ergo

*Rehm, Messe E
Blow, Salvator Mundi
**Willan, Mag. & Nunc dim.
Verdonck, Ave Maria
Goodman, O salutaris Hostia
Ruffo, Adoramus Te
Victoria, Tantum ergo 5-p
*Peeters, Missa Sanctae Lutgardis
Handl, O salutaris Hostia
**Tallis, Mag. & Nunc dim.
Handl, Jesu Dulcis
Desderi, O salutaris Hostia
Bai, O Bone Jesu
Gigault, Tantum ergo
*Gregorian, Missa Paenitentia
*Rehm, Missa Ferialis
Byrd, Ego sum panis vivus
**Gregorian, Litany in Procession
Byrd, Turn our Captivity
Henschel, O salutaris Hostia C
Perti, Adoramus Te 1
Kodaly, Tantum ergo 1



Service Programs

J. H. OSSEWAARDE

Christ Church Cathedral, Houston

Mr. Ossewaarde's first season in Texas began Sept. 20, 1953, and the repertoire is summarized herewith to June 13, 1954; he had been with Calvary Episcopal, New York City, since 1947, and had made its music distinctive both in repertoire and performance. In New York he had an adult chorus and presumably has the same advantage in Houston. Here is all the music of

His First Service

"Venite," chant
"Benedictus es," Thiman in D
"Jubilate Deo," chant
"With a voice of singing," M. Shaw
Bach, Prelude & Fugue G

The printed 4-page calendar for this first service devoted the entire front page to a "Welcome to Jack H. Ossewaarde," and Dr. J. Milton Richardson, Cathedral dean & rector, prints Mr. Ossewaarde's name along with his own and in the same size type on every calendar.

Here is the music of the three services last Easter, at 6:30, 9:00, and 11:00:

*"Kyrie," Missa Marialis
"Ye sons and daughters," Thiman
"Sanctus," Missa Marialis
"Come risen Lord" (hymn), G.H. Day
"Gloria in excelsis," Scottish chant
Ossewaarde, Toccata Now Christ is Risen
*"Kyrie Eleison," D.M. Williams Af
"The Lord is risen," Vulpus
"Ye sons and daughters," Thiman
"Sanctus," D.M. Williams Af
"Come risen Lord" (hymn) G.H. Day
"Gloria in excelsis," Scottish chant
Bach, Christ Lay in Death's
*Widor, Son. 5: Toccata
"Christ our Passover," Macfarlane
"Kyrie Eleison," Ossewaarde Af
"Christ is arisen," Vulpus
"Nicene Creed," D.M. Williams Af
"Christ being raised," M.S. Wright
"Hallelujah," Handel
"Sanctus," Gounod F
"Deck thyself my soul," Crueger
"Jesu Joy of man's desiring," Bach
"The Lord's my Shepherd," ar. Jacob
"Gloria in excelsis," Scottish chant
Mulet, Carillon Sortie

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Christmas Eve Service

Adam, O holy night
 Breton, O'er the cradle of a King
 Bach, Break forth O beauteous
 Britten's "Ceremony of Carols"
 ar.Boughton, Holly and Ivy
 ar.Nunn, Bring a torch Jeanette
 Holst, In the bleak midwinter
 D.M.Williams, Oh I would go
 ar.Jungst, While by my sheep

Cantatas and Specials

Bach's Cantata 78, Jesus Thou
 Debussy's Prodigal Son
 Handel's "Messiah" Lenten parts
 Mozart, Exsultate Jubilate
 Pergolesi, Stabat Mater
 Stainer's "Crucifixion"
 D.M.Williams, Nativity Pageant

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
 Detroit Institute of Musical Art
 (Affiliated with the University of Detroit)
 Central Methodist, Lansing

ARNOLD E. BOURZIEL

M.A., A.A.G.O.
 Organist and Choirmaster
 Trinity Episcopal Church
 Niles, Michigan

Martin W. Bush

F. A. G. O.
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Dubert Dennis

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 ST. PAUL'S CATHEDRAL
 Oklahoma City, Oklahoma

William Ripley Dorr

Mus.Bac., B.S.
 Palos Verdes Estates, Box 156
 California

Paul H. Eickmeyer

M.Mus., A.A.G.O.
 St. Paul's Episcopal Church
 Lansing, Michigan

C. HAROLD EINECKE

Mus.Doc., Mus.Bac., F.W.C.C.
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 Western States
 RECITALS
 510 Toro Canyon Road, Santa Barbara, Calif.

Robert Elmore

CHURCH OF THE HOLY TRINITY
 Rittenhouse Square, Philadelphia

A total of 54 services were sung, including 7 musicales and 6 special services; repertoire represented 40 new anthems and 5 new cantatas etc.; among the composers were 30 of the 20th century.

Much attention is here paid to Mr. Ossewaarde because he devotes himself so exclusively & intensively to the music of his own church, and uses good judgment in deciding how far to go and where to stop. And here now is his list of

Anthems

Bach, Awake thou wintry earth
 Come together let us sing
 From heaven above
 How shall I fitly meet Thee
 Jesu Joy of man's desiring
 Beach, Let this mind be in you
 Brahms, Blest Spirit
 How lovely
 My Jesus Who didst give
 Burke, I bind unto myself
 Chapman, All creatures of our God
 Cornelius, Three kings have journeyed
 Drozdof, We pray to Thee
 Dvorak, God is my Shepherd
 Evans, Praise to the Holiest
 Farrant, Call to remembrance
 Friedell, King of Glory
 Gibbons, O Lord increase my faith
 Gluck, Out of the deep
 Handel, Behold the Lamb of God
 Hallelujah
 How excellent Thy Name

EUGENE A. FARNER

COACH
 West Orange, N.J.

Harold Fink

Recitals
 Tenafly New Jersey

CHARLES H. FINNEY

A.B., MUS.M., F.A.G.O.
 Chairman, Division of Music & Art
 HOUGHTON COLLEGE
 Houghton New York

Norman Z. Fisher

M. S. M.
 Organist and Choirmaster
 First Presbyterian Church
 Shreveport, Louisiana

MARGUERITE HAVEY**EVERETT JAY HILTY**

Director, Division of
 Organ and Church Music
 UNIVERSITY of COLORADO
 Boulder
 RECITALS LECTURES

Horace M. Hollister

M. S. M.
 Organist-Director
 Mt. Lebanon Methodist Church
 3319 W. Liberty Ave., Pittsburgh 16, Penna.

Surely He hath borne
 Haydn, Lo my Shepherd is divine
 Holst, Let all mortal flesh
 Ireland, Many waters cannot quench
 Jennings, Say to them that are
 Mendelssohn, How lovely are

I waited for the Lord
 Mozart, Ave verum
 Glorious is Thy Name
 Ossewaarde, Draw us in the Spirit's
 Hosanna to the Son of David
 Praetorius, To us is born Immanuel
 Purcell, Rejoice in the Lord
 Rowley, To the master of music
 Sampson, Come my way my truth
 M.Shaw, With a voice of singing
 Sowerby, I will lift up mine eyes
 Stainer, God so loved the world
 Titcomb, Behold now praise the Lord

I will not leave you
 Tchaikovsky, How blest are they
 Walther, St. Matthew Passion
 Wesley, Lead me Lord
 Wilbye, O Lord turn not Thy face
 Willan, Lo in the time appointed
 O King all glorious
 D.M.Williams, Grace be to you
 I know not where the road
 Wood, This sanctuary of my soul
 Wright, Christ being raised
 The whole wide world
 Through Him alone can we
 Zingarelli, Go not far from me

Canticles and Services

Te Deum—M.Shaw Ef, Titcomb Victory
 Ef, R.V.Williams Festival F.

Benedictus es—Friedell Ef, Thiman D,
 Titcomb C, Willan Ef.

Benedicite—Scherer Ef, Stokowski F.
 Benedictus—M.Shaw Ef.
 Jubilate—Noble Bm, Stanford Bf, Strickland C.

Services—Bairstow unison, Darke F, Eyre
 Ef, Marbeck, Missa Marialis, Ossewaarde
 Af, Thiman Dm, Willan Missa Brevis Ef,
 R.V.Williams Af.

Magnificat—Titcomb Plainsong with f-b.
 Nunc Dimittis—Titcomb Plainsong with f-b.

(Compilation this year by E.L.L.)

HOW CRAZY?

See Life magazine dated July 26, 1954? Pages 63, 64, 67, show how stupid teachers can be. Children are being taught "conducting"—based on finger-wiggling and nauseating body & face contortions. Is that music? Little wonder people neither write nor perform music decently today; emphasis is not on the music but on the performer. Rubbish.

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Herewith is the partial choral repertoire of last season, Oct. 1953 to June 1954, omitting "all Bach, of which we do a lot, and other items I thought were known well." Following are merely the "anthems, choral prayers, and introits."

Archangelsky, O Light Divine
Baumgartner, In Him we live
O God Who set the seers
Beach, Around the manger

Let this mind be in you
Brahms, Ah thou poor world
Bullock, Give us the wings of faith
Burney, Lord of Hosts
Candlyn, Thee we adore
Cope, Author of life
Dunhill, Queen of heaven
Friedell, King of glory

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Gaul, Stars lead us ever
Havey, His victory is won
May the blessing

O Spirit Who from Jesus came
Up my soul

Hawkins, Very bread good Shepherd
Helder-ar.Whitehead, The Jesus-Child
Holst, Turn back O man
Ivanov-ar.Norden, Praise ye the Name
Purvis, Winter passes over
Sampson, Come my Way
M.Shaw, Christ our Passover
Sowerby, Blessed are all they
Terry, Richard de Castre's Prayer
Thiman, Holly and Ivy
Titcomb, We have seen His star
Vittoria, O Thou joy of loving hearts
Walton, Make we joy now
Whitehead, Make us to love Thee
Willan, O sacred feast
D.H.Williams, Sweet was the song
D.M.Williams, Darest thou now

READER'S WANTS

J. Beondo, 108-01 101 Ave., Richmond Hill 19, N.Y., wants to build himself a "small one-manual cabinet organ" for his apartment and wants to know where he can find some old pipes & parts. "The more dilapidated the organ is, the better I'd like it. I'd certainly hate to do violence to halfway decent materials—and that's exactly what's going to happen when I cut, bang, knock, hammer, & saw any organ down to fit that small alcove in my apartment."

J. Sheldon Scott*Organist - Composer**THE FIRST CONGREGATIONAL CHURCH**Steubenville, Ohio***Robert M. Stofer***M. S. M.**Organist and Choirmaster**The Church of the Covenant**Cleveland***Orrin Clayton Suthern II***ORGANIST-CONDUCTOR**Associate Professor of Music**LINCOLN UNIVERSITY**Lincoln University, Penna.***Charles Dodsley Walker****SAMUEL WALTER***BOSTON UNIVERSITY**Marsh Chapel***Harry B. Welliver***Director, Division of Music**STATE TEACHERS COLLEGE**Organist, First Lutheran Church**MINOT, NORTH DAKOTA***G. Russell Wing***M. S. M.**Organist and Director**First Congregational Church**La Grange, Illinois**Marguerite Havey***CHARLES H. CLARKE**

of St. Thomas Church, Ann Arbor, Mich., is now in Germany studying organbuilding with Walcker—"I'm in the shop every day from 7:00 a.m. to 5:00 p.m. I spent two weeks drawing organs to scale and then learned to make metal pipes and wood pipes by hand as they are made in the shop. Now I am wiring consoles; their electric-action is splendid. Since I have been here we have sent organs to Africa, Canada, Iceland, Mexico, Brazil; they even have them in the South Pacific and Philippines, treated against insects and salt air."

HE'S HAPPY ABOUT IT

DeWitt C. Garretson recently traded New York state's freezing weather & snow for Florida's palms & balms and sent T.A.O. a photograph Nov. 14 taken from his front porch showing palm trees and lawns and peace and comfort, reporting a temperature of 78 degrees that day. Anybody in Augusta, Bangor, or Waterville, Maine, want to send him some investives? If so we'll send you his address.

HARVARD UNIVERSITY

added \$57,000,000. to its endowment funds during its last fiscal year, bringing its assets to new high of \$365,011,619.; income from these funds pay only 31.4% of the costs of operating Harvard. You can't win even if you're a university.

HUGH PORTER**School of Sacred Music****UNION THEOLOGICAL SEMINARY***New York*

OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

Walter M. Mohr, "a member of the 120-year-old organ maintenance firm of Louis F. Mohr & Co.," New York City, died Jan. 1, 1955, in Groveland, Fla., aged 83. He was born Jan. 19, 1872, in New York City, received the B.S. degree from City College in 1889, won the M.A. and LL.B. degrees in New York University, with later studies in Pratt Institute, Cooper Union, and Harvard University. In 1902 he was admitted to the New York State bar to practice law. In 1909 he gave up other activities to join the Mohr firm in organ activities. Survived by his brother Edward H. Mohr. See Nov. & Dec. 1950 T.A.O. for a report of his activities with the Old Guard of New York City.

Harry E. von Tobel died Dec. 24 in Henderson, Ky., aged 76. Thanks to Archibald D. Jonas for the report; we regret there is insufficient staff to glean any details from the two lengthy newspaper clippings; no mention of him in any reference works nor in T.A.O.'s biographical files, sorry.

FRED R. DURST

Head of Organ Supply Corporation

died Dec. 26, 1954, after a brief illness. He was born in 1883, in Pomeroy, Ohio, began work as a boy in a furniture factory where he learned the trade of wood-working and finishing; joined the Barckoff Organ Co. in 1906, then was associated with the Wicks Organ Co. and later Hinners; in 1917 he moved to Erie, Pa., and became superintendent of A. Gottfried Co., leaving in 1924 to become one of the founders of the Organ Supply Corp. which he served as president until his death.

"He traveled widely, installing and working on many different makes of organs, accumulating a wealth of information on the many types of actions used. He had many friends throughout the industry and it was difficult to name any organman whom he did not know personally. He always had a good word and a story out of his wide experience for anyone who called."

In recent years he took life easier, took fishing trips into Canada, spent much time in his summer cottage near Erie, his son Carl F. Durst gradually assuming more & more responsibility.

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He is survived by his widow, nee Frances Ficks, and their two sons and two daughters, also a brother and five grandchildren.

Carl F. Durst, with the Company almost from the beginning, succeeds his father as president, and the business will continue under his leadership.

J. FRANK FRYSSINGER

A man with music in his heart

"We here observe the passing of another man who linked us to the past. His character was one that set decency, honor, meekness, integrity, above selfishness and personal gain. His life portrayed the finest aspects of our American way of life. By not stooping to musical debauchery nor entering cliques, he never debased his musical traditions." And we might add, he never distorted his melodies and harmonies merely because he lacked the needed inspirations to keep his music genuine.

Mr. Fryssinger was born in Hanover, Pa., began his first job with Emmanuel Reformed, Hanover, 1903, and his last was the First Presbyterian, York, Pa. Studied organ with Ralph Kinder in Philadelphia three or four years, with Wolstenholme in London one year. Was head of the organ department of the University of Nebraska two years, head of organ and theory departments Augustana College two years, director of music in Hood College one year. Married Ella Virginia Billet in 1903 and they had one child.

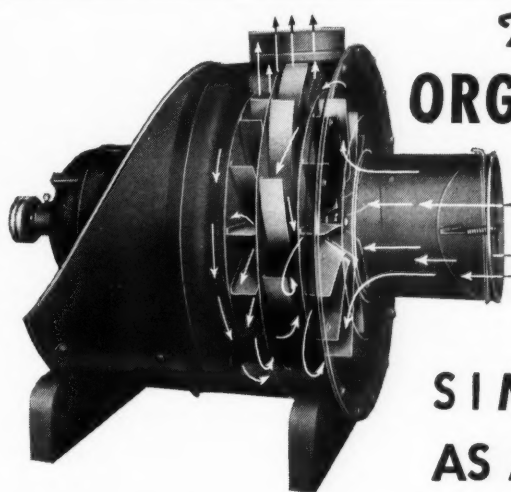
T.A.O.'s thanks to Robert Barley for reporting. "As one of his former pupils and



J. Frank Fryssinger
April 7, 1878 — Dec. 4, 1954

a very good friend, I knew him for about 25 years."

His music was the soul of simplicity, and since his melodies were genuine inspirations,



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he had no need of distortions; and when dissonances and forced inventions of all sorts gradually began to crowd music off the boards, he did not choose to join the pretenders in whom he had no faith, but merely stopped writing.

Here are some of his organ pieces which perhaps may still be had.

Autumn Night, a simple but lovely melody.

Berceuse Af, another melody piece with more variety.

Chant Sans Paroles Af, a melody with off-beat chord accompaniment, the kind of a thing requiring more artistry than the average player can apply.

Chant Seraphique F, another good but dangerous one.

Forest Whispers A, if you have a large rich organ and a large rich love of music.

Meditation G, a few difficulties but makes good hearing for audiences.

Song of Joy, Sunset, Supplication, Traumlied, Vesperele are the rest of the alphabet on file in T.A.O.'s library, and all are, like the others, dangerous because so far removed from the spirit of arrogance and bombast. They cry aloud for delicacy & charm, simplicity & honesty—in a day when such qualities can't be understood, much less interpreted.

Mr. Frysinger wasn't a great composer; he didn't want to be. He just liked music—and inspirations came to him often enough; he dressed them in utmost honesty and simplicity, and nobody knew what to do about it. The simple things are dangerous because beginners bungle them and oldtimers sneer at them.

Most of the compositions listed can probably be obtained from J. Fischer & Bro. who in those days was setting the pace for the publication of the most attractive and practical organ music, and who published many of these pieces. Those were the days when music had to be appealing or nobody would buy it; a bit of research might possibly show that genuinely musical music began its decline when scholarships and prizes began to dominate the horizon.

WILLIAM E. ZEUCH
vicepresident of the Aeolian-Skinner Organ Co. for many years, retired July 1, 1954; he remains as a member of the board of directors. He was long prominent as organist of the First Unitarian, popularly known as The First Church, Boston. He has been associated with Aeolian-Skinner for 37 years and prior to that was with the Aeolian Co. See April 1930 T.A.O. and the annual-index pages of prior volumes for much information about him and his recitals and other activities.

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ALVIN C. BREUL

retires from professional activities after 45 years with one church alone, St. John's Episcopal, Bridgeport, Conn. T.A.O. has reported on Mr. Breul in Feb. 1947 and July 1952, and the facts there stated cover his career fairly well with the exception of this good news: "The new organist will receive a bigger salary by far than I am getting now. I know that because I am a vestryman and we put it in the budget for next year." In 1926 the Church bought a 4-73 Austin for him, a tribute to their appreciation of what he was already doing with the smaller organ.

PAUL CALLAWAY

for the first time in history, it says, took his boychoir of the Washington Cathedral to sing Dec. 11 in Detroit and 12 in Cleveland. Presumably they mean this is the first time the Cathedral choir as such has sung outside Washington.

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

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WILLIAM E. ZEUCH

as he appeared in the prime of life when he was establishing his career in the organ world.

PAUL CALLAWAY

Washington Cathedral, Washington

Herewith the program of unaccompanied church music done by the Cathedral boychoir on its first visit to other churches, this program in St. Paul's Cathedral, Detroit; number of parts and language indicated:

Walther, Come Redeemer—5-p German

Byrd, Vigilante—5-p Latin

Palestrina, Exaltabo Te—5-p Latin

Magnificat mode-4, 4-p treble, Latin

Tchaikovsky, O praise the Name

R.V. Williams, Valiant for Truth—8-p

Parker, I am Sol Recedit—8-p Latin

Bach, Break forth O Beateous

Vittoria, Behold I bring—5-p

Sweetinck, Born today—5-p

Scheidt, O Jesus so sweet

Haendel, Resonet in Laudibus—4-p men

Cornelius-ar. Atkins, Three Kings—8-p

Holst, Lullay my liking

Warlock, Benedicamus Domino—8-p

Corpus Christi—7-p

Basque-ar. Ratcliffe, Infant King

Montaine, Songs of Nativity (five)

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"The source of the material is a collection of first editions and early publications in the library of St. John's Church, Hagerstown, Md. These have been put into modern notation with care that the original be preserved in spirit and in text."

All enquiries etc. to Saint Marys Press, 145 West 46th St., New York 36, N.Y.

SCHANTZ ORGAN CO.

reports details of three installations not formerly recorded. Ashbury Theological Seminary, Wilmore, Ky., a 3-33 installed in Aug. 1954, completely enclosed, Orgelectra for action-current. First Methodist, Elyria, Ohio, 3-47 dedicated Oct. 24, with Orgelectra and Maas-Rowe Harp. First Presbyterian, Akron, Ohio, 3-36 dedicated Nov. 21, completely enclosed, Orgelectra. Stoplists in later pages.

NOT AFRAID

"We still have some organists who can play a program of delightful music and not afraid to use the lush stuff designed to appeal to the man in the pew."—Robert R. Miller, commenting on this program played on a new Aeolian-Skinner:

Bach, Now Thank We; Come Savior.

Buxtehude, Fugue C

Clokey, Ballade D

Rameau, The Hen

Rowley, Sonnet

Gigout, Scherzo

Daquin, Noel

Karg-Elert, Adeste Fideles

Liadow, Musical Snuff-Box

Elmore, Pavane; Holiday.

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PIANISTS CAN DO IT

Here's the recital by Theodore Lettvin Jan. 1, 1955, in Town Hall, New York City, of which Olin Downes in the New York Times said "His program as well as his performances betokened a decided development":

Bach, Aria Variata

Mendelssohn, Barcarolle A; Scherzo Fsm.

Beethoven's Sonata Ef

Prokofieff's Sonata Am

Mozart, Two Fantasies

Schumann, Toccata Op. 7—and not a modern

monstrosity in the whole lot. Wouldn't it

be grand if organists played that kind of

honest music too?

ATTA GIRL!

"This is what our city is doing in the organ world. However, this is absolutely the extent we dared go or we would have lost our 73 listeners. These 73 listeners were the best one could have asked for. In this town—home of four organbuilders (and I guess that's why)—the organs in churches, theaters, and schools are deplorable. We eager beavers are aiding our clergy to a better knowledge of the organ."—Eleanor J. Weber, and the world needs a lot more like her.

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KILGEN ORGAN CO.
announce appointment of Radford Norvell as general manager of the installation & service departments; he first joined Kilgen in 1924, served with other builders at various times, was in the navy 1942-5.

FRANKLIN COATES
for 20 years with the Church of the Transfiguration, New York City, has been appointed to St. John's Episcopal, Bridgeport, Conn.

THEATER ORGAN
Roy Gorish, 2137 E. 16th Ave., Apt. B, Denver 6, Colo., is forming a fraternal association of those interested in the theater organ; he plans to publish a magazine on the subject.

Edwin Arthur Kraft

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WILLIAM J. MARSH
celebrated last Christmas as marking the completion of 35 years with St. Patrick's Church, Fort Worth, Texas; the Church is now elevated to the position of Co-Cathedral, the diocese being known as Dallas-Fort Worth. Mr. Marsh last September celebrated his 50th year as a resident of Fort Worth.

JEAN PASQUET
Market Street Methodist, Winchester

"Wonder how our good gospel-hymnners will take to this; it should be an eye-opener one way or the other. My choir like plainsong and will do a fine job. Pulling something new on a choir with only a month to prepare it is a little dangerous." Weinberger, Abide With Us
Pasquet, Let Thy Mercy O Lord
Bach, Lord Jesus Christ
Thompson, Father in Thy Mysterious
Karg-Elert, Rejoice Greatly
Bach, Jesu Joy of Man's Desiring
Weinberger, The Last Supper
God so loved the world, Stainer
Bach, I Call to Thee
Service, Marbeck
Lord's Prayer, Gregorian
Gloria in Excelsis, Scottish chant
Bach, Christ is Risen

BALTIMORE, MD.
Church of St. Michael & All Angels dedicated its 3-61 Aeolian-Skinner Dec. 12.

REDLANDS UNIVERSITY
marked the 300th anniversary of the death of Samuel Scheidt by two organ programs played by 12 pupils Nov. 15 & 16, with a lecture on Scheidt by Dr. Leslie P. Spelman at the first program.

DR. ALBERT SCHWEITZER
has a birthday Jan. 14 and on that day a book of photographs, *The World of Albert Schweitzer*, will be published. Vol. 6 of his edition of Bach is said to be due about the same time.

JAN SIBELIUS
is supposed to receive soon the royalties due him for performances of his works during the war periods when payments could not safely be made; it's about time, for he's around 90 years old. Of course wars and other acts of politicians not concern musicians and are not fitting subjects for music magazines to mention. How crazy can we get?

YOUR SHARE
of the bill for maintaining the world's most gigantic talk-festival, politely known (by politicians, of course) as the United Nations in New York City, is assessed at 33.33% for 1955; the most insulting group there (the Russians) pay slightly less than half that much, 15.08%. It's not Uncle Sam any more, it's Uncle Sap.

William H. Barnes

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Organ Architect

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DR. JOHN F. CARRE
of Racine, Wisc., pianist & organist, has issued a 12-page 3x6 pamphlet listing his published compositions, 31 for piano, 8 for organ with a Toccata and two Biblical Sketches in manuscript.

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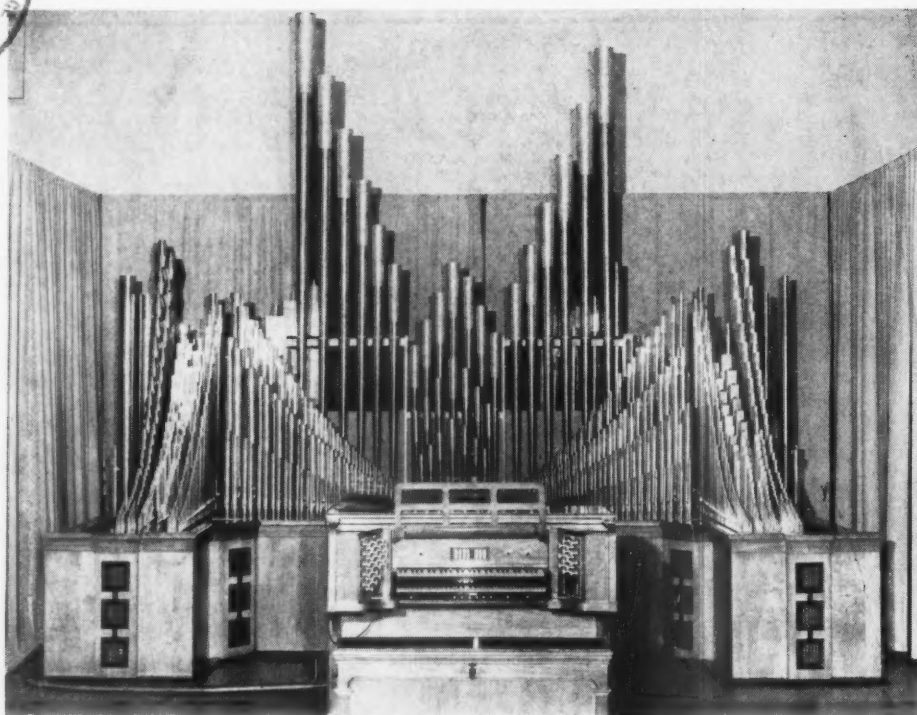
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